COMPUTER ARTS

DESIGN MATTERS

INDUSTRY INSIGHT

HOW TO CRAFT A BRAND VOICE

Discover how copywriting can define a brand's personality

MASTER COLOUR THEORY

GO BEYOND THE COLOUR WHEEL: TOP COLOUR EXPERTS REVEAL HOW COLOUR PSYCHOLOGY CAN IMPROVE YOUR DESIGNS

Future

DESIGN WITH HUMOUR
Brand Impact Awards judge Jim Sutherland on how to inject wit into your design work

MAKE DIGITAL MORE TANGIBLE
Pauline Saglio shares how her interactive work takes cues from the physical world

Making the cover

Our last colour-themed cover by Merjin Hos (see below) was a masterclass in subtlety, reflecting the issue's focus on pastels and variations within each palette. This issue, we look at colour from a new perspective – drilling into the science, psychology and emotion of colour, albeit with the blunt maxim: colour sells. We wanted a cover that communicated and celebrated the vitality and importance of colour as boldly as possible.

We experimented with simple (then increasingly complex!) colour wheel-inspired treatments, as a familiar visual shorthand for the topic. However, it soon became clear that this didn't do justice to the depth of insight in the feature: the colour wheel is simply too basic a tool when it comes to branding, and we opted instead to let the colours speak for themselves within the main coverline.

We threw as many Pantone inks at it as our printer (and our budget) would allow, including two primary colours – red and blue; one secondary colour – purple; and for added spice, three shocking fluoros for pink, orange and green, all blended together in a smooth gradient. It's finished off with a stunning diffuser foil, courtesy of our print finishing partner Celloglas, to refract the beautiful shades around it. Enjoy.

Watch CA's special covers being finished over at Celloglas in our YouTube playlist: www.bit.ly/ca-printfinishes

◑ Celloglas™

Left: Early cover concepts explored how a colour wheel can help create harmonious palettes, but we felt this was too basic.

Below: A radial gradient is nigh-on impossible to achieve with just a four-colour press running twice. We tried angling the gradient, to give various angles of colour across each letter.
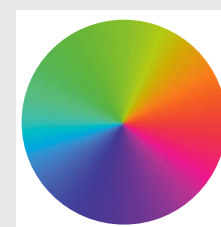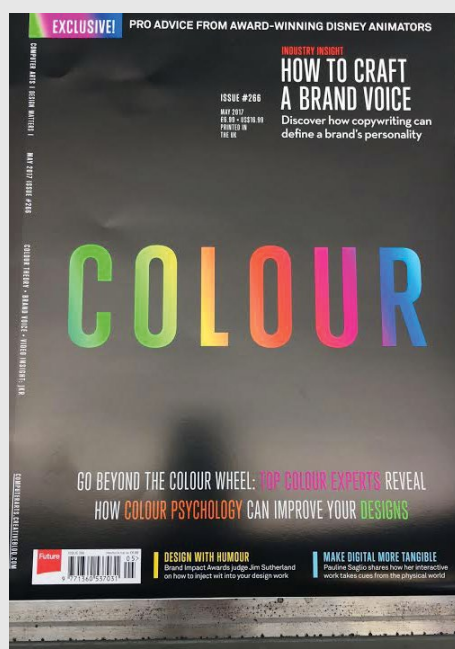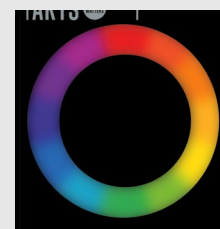
Left: An early proof from the cover printer, before foil and varnishes are applied at Celloglas. To make the word 'colour' jump out, we opted for a soft-touch finish, with the remainder of the headline in a subtle spot UV.

COLOUR TRENDS '16
With a Pantone chip-inspired cover, issue 258 hosted our first colour trends report, by regular CA collaborator FranklinTill.

COLOUR TRENDS '17
One year on, our second FranklinTill colour report inspired Merijn Hos' abstract cover for issue 261, referencing the key palettes inside.
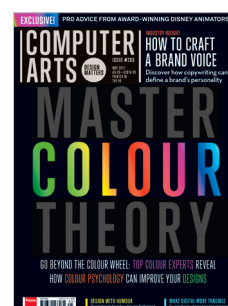
COLOUR THEORY
You're holding CA's first ever in-depth guide to colour psychology in branding, which features a blend of six Pantone inks (including three fluoros).

Editor's letter

Colour is a powerful tool in a designer's arsenal, but unless you're careful, it can come down to a boardroom debate fuelled by a client's personal preference.

Fortunately, colour psychology is a complex, nuanced field that, applied properly, should render said preferences irrelevant. This month's cover story explores what this means in practice, complete with pro insights from some of the world's leading colour experts.

This piece forms part of a series of in-depth articles dedicated to the craft of branding from varied perspectives, to mark the fast-approaching deadline of our fourth annual Brand Impact Awards. Elsewhere this issue, for instance, Reed Words founder Mike Reed – who has worked on the copywriting for several BIA-winning projects – explores the fast-growing importance of 'brand voice' in design.

Joining our BIA judging panel this year is Studio Sutherl&'s Jim Sutherland, who follows in the footsteps of Bruce Duckworth, Mark Bonner and Lynda Relph-Knight as co-chair of judges. Ever since his days at hat-trick, Jim has been a passionate champion for wit in graphic design, and he discusses why it helps achieve impact in this month's essay on page 20.

Next issue, our branding series concludes with Dalton Maag's guide to how typography can help shape a brand's personality. For the illustrators amongst you, there's also an advice-packed piece from industry veteran Daniel Stolle, whose client list reads like the dream hit list of any editorial illustrator – from Wired to the Guardian, Esquire to the New York Times. See you then, and don't forget to submit your best branding at www.brandimpactawards.com.

● NICK CARSON
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nick.carson@futurenet.com

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FEATURING

JIM SUTHERLAND
Studio Sutherl& founder and Brand Impact Awards judge Jim has won over 150 professional awards. On page 20, he reveals why wit and playfulness are so important for good design.
www.studio-sutherland.co.uk

KAREN HALLER
Karen is an internationally renowned applied colour psychology mentor and trainer. She shares her insight into how colour can inform branding as part of our special report on page 40.
www.colour-training.com

PAULINE SAGLIO
Following her Design Indaba 2017 talk, Paris-born interaction designer Pauline discusses how her projects blur the boundaries between the analogue and digital worlds. See page 52.
www.sagl.io

MIKE REED
Mike – the founder of Reed Words – has been writing for brands since 1993. He discusses the importance of brand voice on page 60, and shares why it is now more important than ever.
www.reedwords.co.uk

JEFF 'SWAMPY' MARSH
Co-creator of Disney's Phineas & Ferb and brand-new show Milo Murphy's Law, Swampy is a veteran animator. On page 88, along with Dan Povenmire, he shares how to animate the Disney way.
disneyxd.disney.co.uk

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Colophon

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NICK CARSON
EDITOR
Nick cemented his reputation for 'always being on holiday' with a birthday trip to Romania, featuring an epic mountain road trip, and Dracula's castle. The team have since bought him a selfie stick.

MARK WYNNE
ART EDITOR
Mark has been mostly using the office's all-new long 'break-out' area to test pages lined up in his curious (and imaginary) multiple gatefold frenzy. He's also been art directed by his 13-year-old daughter.

ROSIE HILDER
OPERATIONS EDITOR
This month, Rosie went to Lyme Regis to celebrate her parents' 40th wedding anniversary (nice one, mum and dad!). At the beach, she hunted for fossils and managed to avoid being attacked by a seagull.

KEY CONTRIBUTORS

PETER GRAY
VIDEO PRODUCER
Pete has recently moved desks and is now right next to the rest of the team at the Computer Arts headquarters. Snacks, banter and a lot of hard work... what more do you need?

JULIA SAGAR
CONTRIBUTOR-AT-LARGE
This month, Julia has successfully avoided doing any training for the Bristol 10K. She had to have a secret rest in a Portaloo last year, but even this memory isn't enough to get her moving. Wish her luck!

Production notes

PRINTERS
TEXT AND COVER CMYK, PLUS PANTONES BRIGHT RED C, 802 C, BLUE 0821, ORANGE 021, 253, 807
William Gibbons

DIFFUSER FOIL, SOFT-TOUCH VARNISH AND SPOT UV:

Celloglas™

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COVER
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P3−74: Ultra Mag Plus Gloss 90gsm
P75−98: GraphoInvent 70gsm

TYPEFACES
Trump Gothic West, Akkurat, Simplo, Kondola and Calluna

De Worde

Edgy, divergent, **feisty.**

An expressive italic in 7 weights from *ExtraLight* to **Heavy**.

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The French interaction designer reveals how her work brings an analogue flavour to the digital world

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In part seven of our D&AD New Blood series, we reveal how learning to code could transform your career

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Discover the craft of great headline writing with Reed Words

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Louise Fili shares why she began documenting street signage

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See page 38**

brand
impact
awards**.**

Enter your best branding to CA's international awards scheme before 9 June 2017:
www.brandimpactawards.com

GRADIENT COLOUR

Designers are using the transformative effect of colour to manipulate perceptions of shape and form. Ombré effects applied to solid objects give them an ethereal quality, while subtle gradients serve to enhance angles and form

SHAPING COLOUR BY GERMANS ERMIČS
Germans Ermičs' Shaping Colour collection forms an investigation into the relationship between colour and shape. Applying dense pigment bleeds to simple geometric forms, Ermičs work celebrates the power of colour to transform.
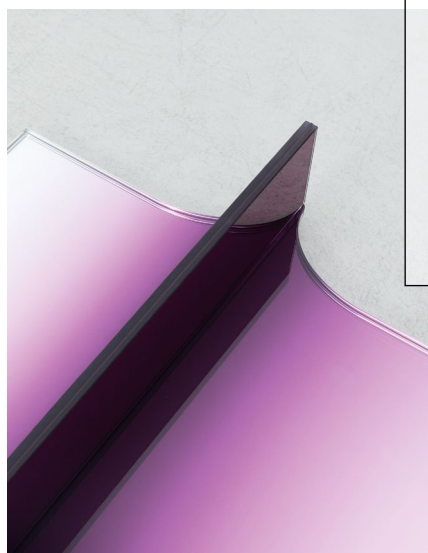
PHOTOGRAPHY: Lonneke van der Palen

OFFROUND HUE BY SABINE MARCELIS AND BRIT VAN NERVEN FOR ETAGE PROJECTS
Offround Hue is the latest addition to the Seeing Glass collection by Sabine Marcelis, in collaboration with Brit van Nerven. The shaped mirrors aim to disrupt the viewer's perception of objects and the spaces reflected in them.

PHOTOGRAPHY: Lee Wei Swee

JW ANDERSON MENSWEAR SS17
At JW Anderson's spring/summer 2017 menswear show, oversized shirts in cool blues and greys had the appearance of having been dipped in warm shades of yellow and brown.

REGIME DES FLEURS
Fragrance brand Regime des Fleurs makes its fragrances stand out by using distinctive packaging, which blends vintage aesthetics and baroque detailing with super synthetic colour bleeds.

**PRINT ALL OVER ME
X CALICO X SWORDS-SMITH**
Print All Over Me has collaborated with wallpaper designer Calico and Brooklyn concept store Swords-Smith to produce a collection of scarves printed with Calico's Night and Aurora designs.

FRANKLINTILL STUDIO

Design Futures / Material Futures / Colour Futures

FranklinTill Studio is a forecasting agency and creative consultancy that works with lifestyle brands across the disciplinary spectrum to provide research-based insights that drive creative innovations in materials, colour and design. It creates reports, publications, exhibitions and events with the aim of making its research both accessible and inspiring. It also edits and produces two magazines, published by View Publications, which you can buy from www.viewpoint-magazine.com.

VIEWPOINT DESIGN
Viewpoint delivers visual, editorial and statistical information to brands, designers, agencies and consumer insight teams determined to create lifestyle products, campaigns and environments that anticipate consumer demand. Written by professionals in the branding and design business, each issue explores how a significant trend will impact consumer behaviour and the global design landscape.

VIEWPOINT COLOUR
Launched December 2016, Viewpoint Colour offers visual inspiration, design direction and a global perspective on colour. The inaugural issue provides an in-depth analysis of the personality traits of emerging colour stories, explaining why they are relevant now and how they are currently being applied.

A creative design studio based in Bristol, Fiasco Design has built a reputation for producing creative, forward-thinking design work for clients that include Penguin Random House, Red Bull, UWE Bristol and Moleskine. www.fiascodesign.co.uk

MY DESIGN SPACE IS...

SLIGHTLY OUT OF SIGHT

Ben Steers, creative director of **Fiasco Design**, talks about how the Bristolian studio is a hidden haven, and why the whole team collect printed materials and cheesy postcards

Based in the centre of Bristol, Fiasco Design is housed in a bright, open space that stretches across two floors. Ben Steers, the studio's creative director, says that the aim when decorating was to create a comfortable environment, where the team would want to come and spend their time. Adding to this cosy feel are sofas for relaxing, and a bar for lunches and 'stand-ups'.

Despite the studio's central location, it is tucked away on a lane, and forms part of a small creative quarter that not many people know about. "It's a nice feeling to

be hidden away and slightly out of sight," says Steers. "We have a reception area, meeting room, kitchen space, lounge area and studio (of dreams)."

This studio of dreams includes a space for the team to collect and gather inspiration, in the form of their 'Inspirationwall' (**1**). "We're always stumbling across fantastic bits of printed materials and ephemera. So, rather than chuck them in a box, we pin them up on our Inspirationwall. It's like a real-life Pinterest wall," states Steers.

Other tactile inspiration comes from the studio's bookcase (**2**).

"We love the feel and smell of print," explains Steers, who states that Fiasco Design's ever growing collection of design books, publications and magazines are used by the team on a daily basis for inspiration, as well as for all-important screen breaks.

That's not to say that the studio eschews technology altogether. Its Sonos system (**3**) is "hooked up to everyone's computers, ensuring that we keep feet tapping and the work flowing right through the day," explains Steers, who adds that: "A good music system is essential for any studio."

Another essential element of Fiasco Design's studio is its plants (**4**). "Our studio space is full of green life," says Steers. "As well as cleaning the air that we breathe, they bring some of the outdoors in. They add character and have a calming effect on the studio."

But when that calming effect wears off, and long days (and occasionally nights) take their toll, the team make sure they take breaks and go to visit other countries. "We document the places everyone goes by collecting postcards," (**5**) says Steers. "The brief is simple: the cheesier the postcard the better." ◻
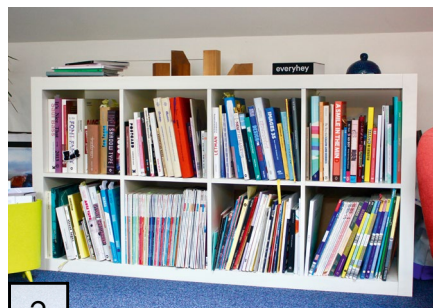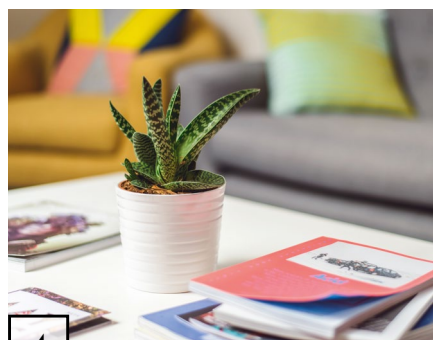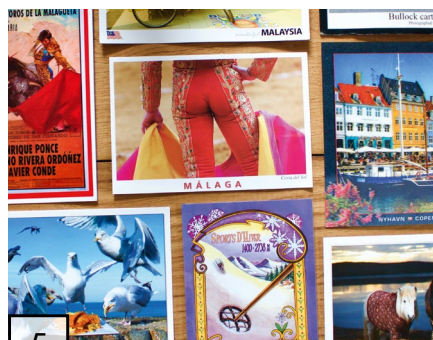
Beneficial Shock! is a new project by graphic designer Gabriel Solomons and illustrator Phil Wrigglesworth.
www.bit.ly/266shock

NEW VENTURES

SHOCKING LAUNCH

Creators of new indie magazine **Beneficial Shock!**, Gabriel Solomons and Phil Wrigglesworth, explain how they were propelled to print

B ristol-based film buffs, graphic designer Gabriel Solomons and illustrator Phil Wrigglesworth, wanted to produce a publication that pushed editorial expression and progressive image making. Film mag Beneficial Shock! was born. We asked its creators what they mean by a 'magazine in motion', and what readers should expect from issue one…

What kind of content will the mag contain?
Phil Wrigglesworth: Each issue is structured around a theme, with this first one exploring food and issue two looking at the mind. We were keen to look beyond the obvious when considering content – so when we thought about cinematic food fights, we avoided Hollywood to focus instead on European art-house cinema. There are articles about surreal food from Roald Dahl films, Hitchcock's Psycho as a metaphor for the digestive process, and Ken Loach's brief foray into mainstream commercial work for the likes of McDonald's and Nestlé. Alongside longer features are 'bite-sized' comics, mock adverts for fictional film products and even a short piece on Divine's famous shit-eating scene from John Waters' Pink Flamingos. In short – there's something for everyone!

What does a print magazine need to do to stay relevant in a digital world?
Gabriel Solomons: Be brave with your content. The name Beneficial Shock! (which is inspired by an Alfred Hitchcock quote) is a statement of intent on our part – we don't pretend to be polite, but we also don't want to lazily offend. Digital content relies heavily on the nature of transience, while bi-annual print mags like ours offer more permanence.

What is a 'magazine in motion'?
PW: We want Beneficial Shock! to push the boundaries of how illustration is traditionally commissioned and how a magazine can be one part of a more experiential engagement with content. Commissioned work will extend beyond the static barriers imposed by a print publication, so all our 'illustrators' are encouraged to produce accompanying motion pieces that can be viewed on-screen.

Why did you decide to fund your project through Kickstarter?
GS: Crowd funding platforms can be a great way of building a community while generating funds to get a project off the ground. We chose Kickstarter specifically because it is unfussy, user-friendly and has a brilliant support structure for novices like us.

You exceeded your £5,000 Kickstarter target, how did you get the word out there?
GS: We both underestimated how much work a successful (or even unsuccessful) campaign necessitates. There's an initial surge of support – usually from friends and family – but it's the middle of the campaign that's the real test. We used short animated 'stings' on a weekly basis to keep things fresh and were constantly on social media tweeting, posting and emailing updates about the campaign. Resting on your laurels isn't an option for a crowd-funding campaign! ◻

KEY INFO:

Location
Museu del Disseny de Barcelona, Barcelona
offf.barcelona

When
6–8 April

Attendees
3,000

Key speakers
Antony Burrill, Lance Wyman, Moving Brands, Annie Atkins, Vaughan Oliver, Anton & Irene

EVENT REPORT: OFFF 2017

CHANGING PERSPECTIVES

Spanning everything from AI to low-fi design magic, OFFF Barcelona created a sensory world to challenge and explore questions of perception. **Julia Sagar** reports

FFF Barcelona might have moved forward to April this year, but blazing sunshine once again greeted the event's 3000-strong audience. Designers, animators and creative thinkers from all disciplines descended in droves on the iconic **Museu Del Disseny de Barcelona** building, sprawling onto the steps between talks to eat, drink and bask in the warmth.

Themed 'A sensory revolution', OFFF invited legendary designers Lance Wyman, Vaughan Oliver, Anthony Burrill, Annie Atkins, Buck, Gary Baseman and more to speak, while Vallée Duhamel and unorthodox creative duo Good Fucking Design Advice (GFDA) imparted pro insight during sold-out workshops. One secondary theme to quickly emerge was that of perspective. Adobe's Michael Chaize covered the topic literally, providing a world-first glimpse of Adobe Sensei – the company's AI framework of tools – to show what the future of portrait photography might look like. (Spoiler: very powerful.) Easy perspective editing and automatic photo masking to adjust the depth of field were two features Chaize demonstrated via a short trailer for Sensei.

Global creative agency Stink Studios took an evolutionary approach to the idea of perspective, while explaining the firm's refusal to specialise. "When you see the same stuff over and over again, you stop seeing it," said executive creative director Ben Hughes. "We're primed to see differences. The brain screams at us: 'Pay attention to that'.
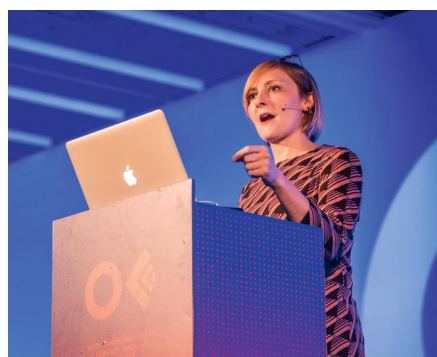
It's how our ancestors survived – by noticing things that were different in their environment, like a tiger, and using the observation to stay safe. Our lack of specialisation isn't just a decision about the work we want to do: it's a way to make sure our audiences are always engaged in our work."

As Kelli Anderson pointed out, perception can be enhanced through tactile means. She usually ends up building at least one part of a project physically, and says that touch can make the brain more receptive than sight alone. "By activating touch, you're giving an audience multiple inroads into your work," she explained. "People can then consider your work on different sensory levels."

She continued: "I'm more interested in perception and low-fi magic in an educational context. I want to communicate through touch as well as graphics or text. By making problems tangible, you open them up to physical intuition."

Moving Brands' Jim Bull, meanwhile, offered a new perspective on the future of design.

He talked about the "death of the rectangle", which he predicted will happen in the near future. "VR, AR, MR – it's all just stage one of a whole push to interact with content in a different way than through a rectangular screen," he said.

"We won't be wearing headsets. We'll be able to compose and craft light to make your brain think it's the same as the other light entering your eye. Suddenly, you won't need any packaging because objects can project into your eye. When I see people designing for VR and it's still in a rectangle – they're stuck at stage one. We need to create a new design vernacular for a world without rectangles."

The best career advice of the event, however, came from GFDA. The pair admit to having no idea what they're doing, and claim that they exist to make other designers feel good about feeling the same way. "You win some, you learn some," they said, during a motivational morning talk. "If you change your perspective, losses become learns and learns become opportunities." ◻

Clockwise from far left: Attendees gather outside for an early morning talk; Stink's David Navarro and Ben Hughes on stage; Kelli Anderson talks tactile design; GFDA admitting the pair don't know what they're doing.

USE YOUR BRAIN

Rosie Hilder learns how, according to type legend Erik Spiekermann, anyone can learn good typography

With a career that has spanned over 40 years, veteran typographer Erik Spiekermann has seen it all. Not even a dodgy projector could stop him sharing his expletive-littered advice with a crowd of 400 at a recent Creative Bath event.

"If a client asks for a free pitch, they're not a real client," he said. "We don't do work for fucking free." Spiekermann stopped doing free pitches seven or eight years ago, and is positive that this approach works. "They call us and say 'I heard you don't do pitches', and we say 'no', and they say, 'let's talk about projects.'"

Not just any paying client will do, however. "Don't work for arseholes," he advised. "Use your brain, your brain is a totally underestimated device. It's usually on, it's unlimited. But it's like my hard drive, you can never find shit anywhere."

And by putting your unlimited device to use, Spiekermann said, anyone can learn: "I can teach anyone good typography in two or three days," he said. "Then it's just practice."

Sadly, even with a lot of practice, typography projects take time – Spiekermann spent two years designing a typeface for German Railways. This, he said, is the problem with working with big clients: it becomes all about the process. "The thinking part takes 10 minutes. But it takes two years to get anything through a large hierarchy. It took two bloody years to remove a frame."

And it's details such as the removal of a frame, that Spiekermann believes are worth fighting for. "God is in the details," he said.

Sometimes, it takes analogue methods to achieve such detail. "Use your brain, but don't forget your hands," he advised. "We don't know how to make stuff anymore, which is dangerous. We're all gonna be just thumbs soon." By using analogue methods as opposed to digital, you are immediately constrained, and that's useful, he said. "Choices scare me shitless." ◻

DESIGNED FOR LIFE

SKETCHING THE FUTURE

Watch your sketches come alive with Joto, which draws your designs live with pen and ink

Transforming your digital drawings or messages onto its unique display using pen and ink, Joto is like a cross between an interactive whiteboard and an Etch a Sketch, but better.

Via the Joto app, you can doodle live on Joto's surface, showcase a graph, display your designs, or even get a new piece of artwork drawn on your wall every day for a year with the 365 Days of Art project. Joto also aids communication – as users can send messages or drawings to other people's displays.

Selected as one of the Beazley Designs of the Year – and winner of the public vote – Joto raised its £100,000 target on Kickstarter in just three days. "We wanted to create a tool which allows you to use a device to create physical and tangible drawings and notes," says Jim Rhodes, founder of Joto. "What sets Joto apart is that it's a meeting point between the digital and analogue worlds," he adds. And with Joto's Slack, Spotify, Twitter, Trello and Amazon Alexa integration, it's only a matter of time before designing or illustrating using Joto becomes as natural as jotting down ideas in a sketchbook. ◻
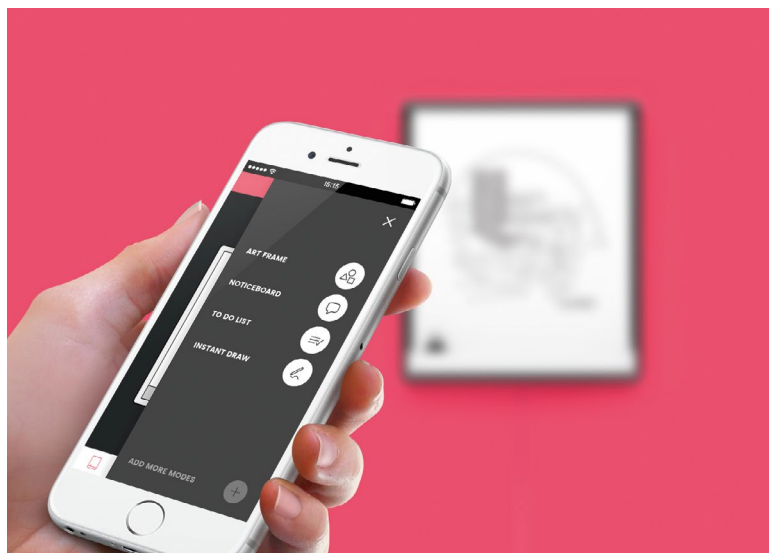
Price: £165; Joto + 365 Days of Art subscription: £245
Available: Late 2017
www.joto.rocks

With <u>no experience</u> or time to return to university, Theo Witrylak saw his design career dreams slipping away. But after studying 9 months at Shillington, he works at digital agency EPAM.

"Shillington's course worked perfectly for me. The 9 month part-time structure meant I could realistically take on board all the information I was being taught, practice and improve my design skills at home as well as have time to get further design inspiration.

When it came to the job hunt, Shillington was amazing at helping—they put me in contact with loads of potential employers, and I was eventually hired by an agency that attended our Graduate Exhibition."

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INSIGHT

Strong opinion and analysis from across the global design industry

JIM SUTHERLAND
FOUNDER
STUDIO SUTHERL&
studio-sutherland.co.uk

Formerly creative director at hat-trick design, Studio Sutherl& founder Jim Sutherland has won over 150 professional awards. Ahead of judging this year's Brand Impact Awards, he reveals what good design means for him.

JEFF KNOWLES
CO-FOUNDER
PLANNING UNIT
www.planningunit.co.uk

Jeff Knowles co-founded Planning Unit in 2011 with Nick Hard. On page 23, he reflects what the last six years have taught him about running a small studio, and why it pays to stop talking about it and just take the plunge.

Illustrations:
Louise Pomeroy
www.louisezpomeroy.com

ESSAY

How to design with wit

Brand Impact Awards judge **Jim Sutherland** reveals what he looks for in good design, and why a sense of playfulness helps create impact

W hat design has an impact on me? Plenty of classics spring to mind – FedEx, V&A, Pirelli slippers, i-D magazine covers, the Mexican 1968 Summer Olympics, Tate, Shelter. More recently, there's the Tusk Conservation Awards and MIT Media Lab – I could name many, many more. They've all had an impact on me, on the world of design, and on the wider world. Otherwise why would so many still be around?

They're very different projects, but the common element among them for me is a sense of wit, playfulness and thoughtfulness. A sense that the designer has gone beyond the conventional answer to find something extra – they've injected joy into the work, and the viewer gets some of that joy at the other end, even years later. For me, that's what it means to truly make an impact.

When it comes to executing that in your own work, there's never an easy answer – but there are plenty of questions. These are the questions I ask myself in my own work – and these same six questions will be in my mind as I judge the Brand Impact Awards later this year.

DOES IT WORK?

This is the big one. I love judging work. It's like being back at college with that terrifying tutor, except the terrifying tutor is now the voice inside my head. We do it every day in the studio. Every idea goes on the wall and we interrogate it. Pull it apart, question it and tease out its merits and faults. Could it work better? Is there something worth developing? Sometimes it feels like the work is questioning you. It sits there asking: 'Am I good enough?'

DOES IT REALLY WORK?

It's easy to deceive yourself. You have an idea you love, but a small voice (maybe that tutor again) says there's a problem. You try and ignore it, talk yourself round – you can be so persuasive – but the voice insists. And you have to listen. It's what pushes you to do better work. When you get there, it's worth it. The joy you feel at that moment is the joy I want to feel when I see the piece of work. Great work isn't fragile, it's robust, and it can handle any amount of interrogation. The more you look for potential weakness, the more you find strength.

DOES IT CUT THROUGH?

Visual clutter has a numbing effect – we're assaulted by it every day, and we develop an immunity to it. Creative work needs to cut through. That takes wit. Work needs to engage the mind as well as the eye. I ask myself: Does it move me? Does it make me think? Is it meaningful? Is it joyful?

IS IT BEAUTIFULLY DONE?

The craft of a piece of work is always as important as the idea. Has it been done beautifully? Is it executed with care and attention? Does it look good? It doesn't always have to look conventionally beautiful, but it has to be beautifully considered.

DOES IT HAVE A LIFE?

Logos and marks are as important as ever – social media icons have become such a powerful shorthand for brands. But good design work needs to do more than sit neatly in a corner. It needs come to life. A brilliant identity should have joy at every turn, and playfulness at every point. It should take on a life of its own. It's not about sticking logos on things; it's about those small touches in application that people then notice, appreciate and love.

DOES IT DO THE IMPOSSIBLE?

I want to see work that is thoughtful, engaging, beautiful, playful, impactful, surprising, startling, challenging, rewarding and meaningful. That's a lot to ask, but it's what makes it worthwhile – for the designer, the client, and especially the audience.

And it is possible – just look at the projects I mentioned at the start. Once judging is done, I hope there will be some more to add to my list. ◻
Does design need to be playful to make an impact? Tweet your thoughts to @ComputerArts using #DesignMatters

brand
impact
awards**.**

Enter your best branding to CA's international awards scheme before 9 June 2017: **www.brandimpactawards.com**

Top to bottom: FedEx, by Landor Associates, complete with 'hidden' arrow; i-D magazine's 'winking face' logo; an application of johnson banks' Shelter logo, which subtly turns the 'h' into a house; North's playful halftone rebrand of Tate; Alan Fletcher's iconic V&A marque bears testament to the power of reduction.

DISCUSSION

How do you pick the perfect colour palette for a branding project?

ADRIAN CARROLL
Creative director, D8
www.d8.uk

AINA RUDŅIKA
Student and freelance
graphic designer
www.behance.net/aina_rudnika

MARIANO SIGAL
Director, Cinco
www.nosotroscinco.com

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"Colour can arguably be used to greater effect than any other component part of a piece of design or identity system, because your eyes register colour first and detail thereafter. Colours are associated with different meanings across all cultures, as we discovered when we rebranded Partick Thistle FC some years ago. Their away strip was the first pink football kit in the UK, and simply because of the colour, it made the national press and sold out within days."

"First of all, it depends on colour psychology. Think about questions like: what is the company about? What message should it be sending? From your conclusions, choose one or two main colours. Then, trust your gut, and experiment with other colours to go with your main colours until you like the outcome. If you're not sure, ask friends, relatives or fellow designers for their thoughts."

"I will say something that might sound obvious, but isn't always applied. The best way to stand out as a brand within a market is by making sure the colour palette doesn't betray the values of the brand itself. All customers want to be perceived as unique, but helping them identify with a brand isn't achieved simply by drawing attention to it – using red, yellow or the colour that's on-trend at that time. It's achieved in the synergy between the values of the brand and its correct translation to the colour palette."

TWEET @COMPUTERARTS OR FIND US ON FACEBOOK

@DES_POINT
The Colour Index book by Jim Krause is the bible every designer needs. The rest is up to the designer to, er... do their job.

@WORKSBYMERO
Aside from understanding the brand identity and values (and how these translate visually), we'd simply say: competitors, competitors, competitors.

@DJKDESIGNS
Borrow the 60/30/10 rule from interior and fashion design: three colours in varying degrees to create the perfect harmony.
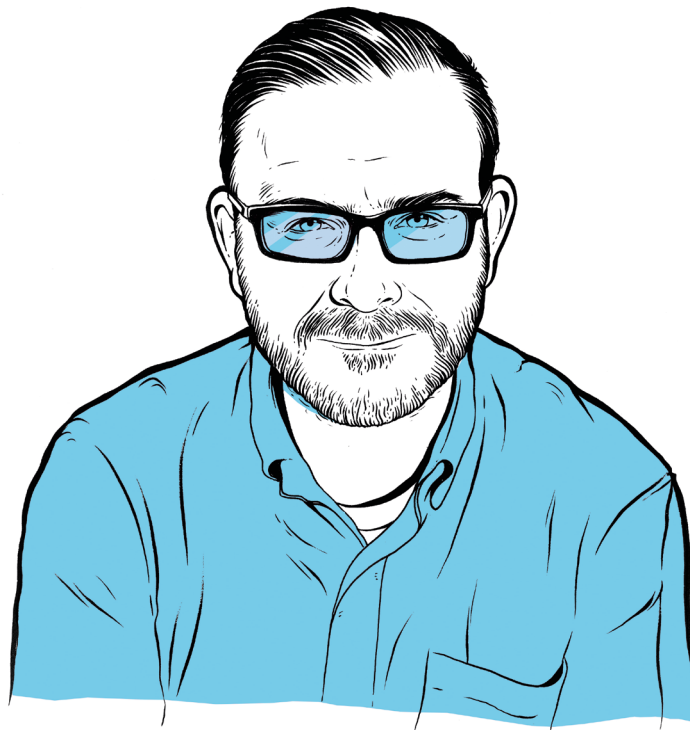
FARN JOSEPH
Choose a palette that reflects the brand, its mood and tone of voice. Look at photographs the brand has used to convey its core messages and collate a palette from this.

JOHN CHILWELL
Look at nature or natural surroundings. The hues usually complement each other, whether it's an ocean horizon, or a sunset over a grassy plain. Nature does colour right.

COLUMN

How to make the leap

Planning Unit's **Jeff Knowles** shares his advice for moving a business idea from 'pub talk' to reality

Nick Hard and I worked at Neville Brody's Research Studios for six and 12 years, respectively. After both leaving at the same time, we went out on our own, and set up Planning Unit in February 2011. Looking back now, we'd probably been thinking about setting up together for a good year. One thing we realise now is that it's hard to get beyond an idea simply being 'pub talk'. It is a big decision, but if you're already talking about it in the pub, it probably means you're ready to do it. So why wait? What's the worst that can happen?

The age-old problem of deciding a name for the studio was an easy one. Planning Unit was a renowned graphic design studio in the '60s and '70s and was owned by Nick's grandfather. So as the old Planning Unit was part of Nick's family history, it was an easy decision to re-establish the name. It also gave the studio a background and a story, which helps.

Getting as much set up in the beginning as possible helped us make a smooth start to our new venture. Things like setting up a business bank account, finding a good accountant, registering the company, setting up domain names, email addresses, and so on, can take longer than you think, so get them done in one go. Once you get caught up in work, it will be harder to find the time. In terms of equipment, get the bare essentials. There is always that temptation to buy lots of nice equipment and furniture, but try to keep that money in the bank at this early stage.

In the beginning, we managed to keeps costs down by working in a shed at the bottom of Nick's garden, we fondly called this the Shedio 2.0 (half shed, half studio, 2.0 as we actually had two different sheds)!

Our experience at Research Studios (RS) really helped in going out on our own. RS had quite a flat hierarchy, with no account handlers or project managers, so from the beginning, we were responsible for our projects and had direct contact with clients. As time went on, we learned how to manage projects, deal with client expectations, give presentations and write proposals. This really helped in setting up Planning Unit.

One thing that took a while to get used to, however, was sending out cost estimates for projects. We'd never actually dealt with this before, and, funny as it sounds, had to pluck up courage to send them. We've got over it now, but estimating is still a minefield. Sometimes you wish clients would simply tell you their budget so you can work backwards!

For the first few years, we were quite lucky – most of the work came to us. It wasn't until we had a quiet patch that we realised we had to keep getting the brand out there and do 'new business'. Sometimes it's a catch 22: when you're busy, there's no time for new business, and then you get quiet, and you realise you should've been on top of it.

One thing that takes a particularly long time is getting the studio website together – photographing work, writing text and trying out layouts. Our site took two weeks to design, but it was a year before we got enough content to launch it. Updating it takes time, but it has to be done, so we have learnt not to get frustrated. With experience, it all gets easier. All in all, preparation is key, but don't hold back or you'll never do it. If you've been thinking about making the leap for some time, perhaps now's the time. ◻

Focus on: Brand Wales

Smörgåsbord has rebranded Wales, stormy skies and all.
We got three perspectives on the rethinking of a country

DYLAN GRIFFITH
Co-founder and creative
director, Smörgåsbord
smorgasbordstudio.com

LUKE LUCAS
Freelance illustrator,
designer and typographer
www.lukelucas.com

ANDREA BROWN
Designer director, Mucca
www.mucca.com

"We were charged with creating a compelling and visually consistent approach to help reveal new, engaging stories to complement Wales' history, beauty and culture. This was a nation brand built to be applied across all consumer-facing government sectors, from tourism, to business, to food and drink. The new approach draws together disparate strands of activity, creating a 'glue' to unite the great people and places of Wales: digitally, physically and culturally. The core idea can be summarised as 'inherently Welsh with a global outlook.' It's a unified approach with the power to create a confident new way of thinking and behaving. At its heart is a contemporary rendering of the familiar dragon icon, re-establishing the link with our national flag."

"The Brand Wales project is a great example of the power of a considered design solution to change perceptions. The design language is very clever, connecting with Welsh heritage while also being fresh, contemporary and, most importantly, unashamedly confident. With the aim of the design brief to metaphorically bring Wales out from the shadows of other UK countries, I think Smörgåsbord has been very successful. Hats off to them."

"Rebranding a country must have a unique set of challenges, given the many audiences and historical baggage that goes with it, but this identity focuses on a few key elements that are hard to argue with. The retooling of the dragon on the flag feels contemporary without being cold or corporate, and the lush photography brings the country to vivid life. My favourite part is the custom font – with its unusual ligatures, it's a type geek's dream, and it showcases the Welsh language with a quirky sophistication. Eighteen colours in the colour palette may be excessive, and I'd like to see more applications to get a better idea of how it's rolled out, but overall it's a well thought-out system that does its job. Now I want to visit."

Abereiddy

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The new brand will be used to promote Wales internationally as a place to visit, trade, invest and live, and is accompanied by an ambitious TV and cinema ad campaign, promoting Wales' Year of Legends.

Wales

Mount Snowᵭon Yr Wyᵭᵭfa	Level 01
Mount Snowᵭon Yr Wyᵭᵭfa	Level 02
Mount Snowᵭon Yr Wyᵭᵭfa	Level 03

This is Wales.
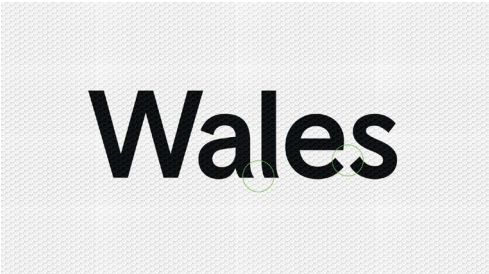
SHOWCASE

Computer Arts selects the hottest new design, illustration and motion work from the global design scene

ADDING CHARACTER

**LA BIENAL DE ARTE JOVEN
BUENOS AIRES 2017/2018**
by Cinco
www.nosotroscinco.com

La Bienal de Arte Joven Buenos Aires is a platform that helps launch young artists in the Argentine capital. Buenos Aires City Government hired top local design studio Cinco to design its visual identity for 2017-2018, challenging the team to represent the interdisciplinary, experimental and constantly evolving expressions of art represented by the initiative.

"The mission was to develop a modular visual system that would not become tired over the two years," says Mariano Sigal, creative director and founder of Cinco.

"The characters are the part we like most," adds art director Roco Corbould, "because they combine the work of many people – from the realisation of props to make-up and styling. In these shots, conceptualisation is more versatile than ever because it adapts to all the different elements," he continues.

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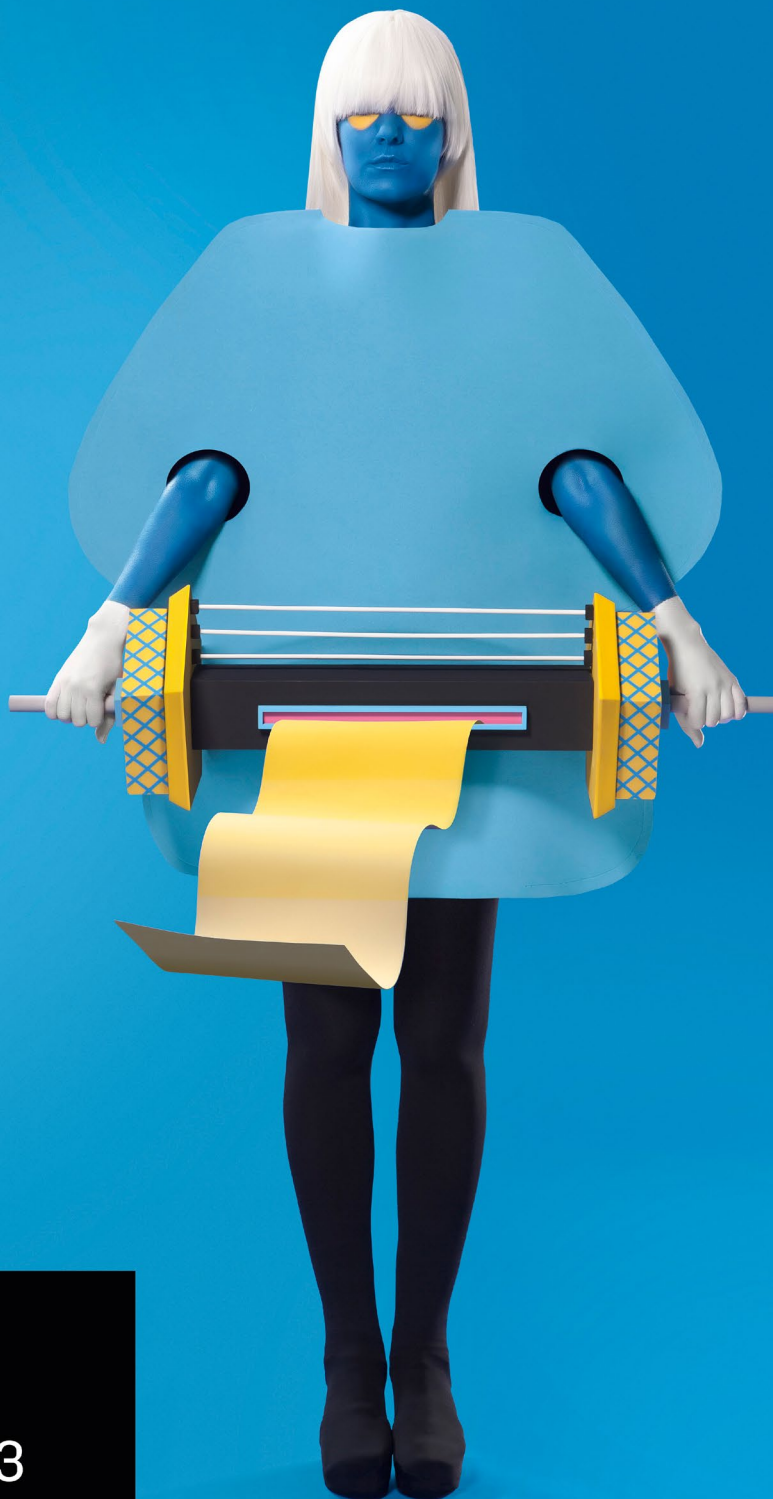
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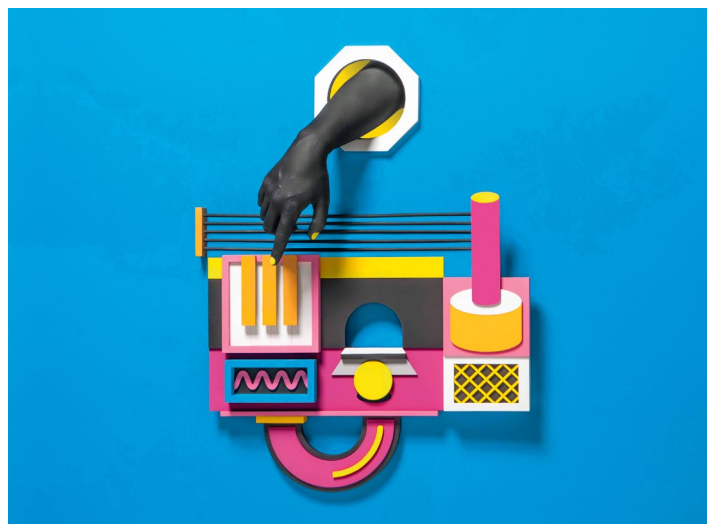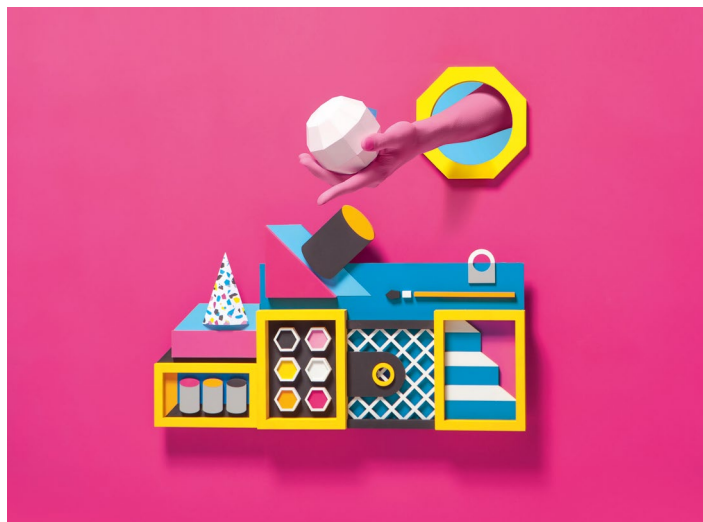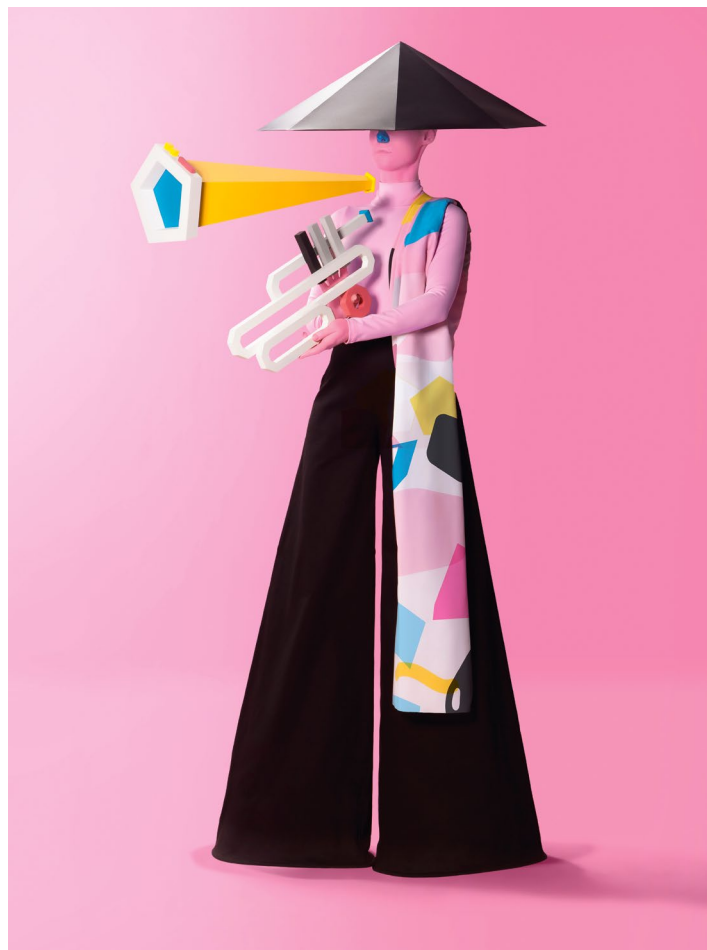
Stylised characters add a conceptual element to Cinco's visual identity for the Bienal Arte Joven Buenos Aires.

The design system represents the interdisciplinary nature of the initiative through strong geometric shapes that can be combined in countless ways.

The Buenos Aires City Government gave the studio complete creative freedom, enabling Cinco to mix different visual languages in the final design.

A strong, vibrant colour palette ties together the visual identity, bringing the concept to life.

Geometric shapes range from simple to complex arrangements, giving a nod to the different expressions of art encompassed in Bienal Arte Joven Buenos Aires.

LINE - NUMBERS AND SIGNS
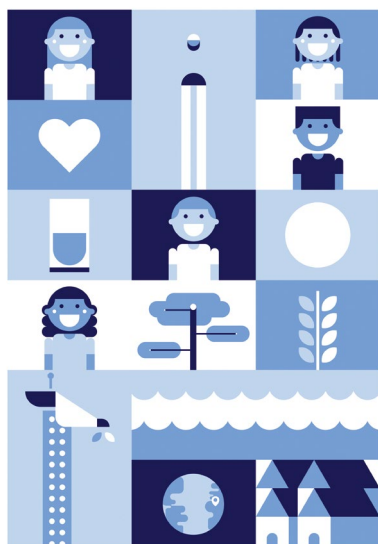
MAKING A SPLASH

FONT OF LIFE TYPEFACE
by Azul Recreo
www.azulrecreo.com

Madrid-based design studio Azul Recreo's new fluid, modular font was created to mark World Water Day – and all proceeds go to charity. Inspired by water movement, the flat design creates a strong visual system in which illustration and typography meet.

"The idea came before the brief," says Azul Recreo's co-founder Elisa Piquer. "It came up two years ago, and since then we have been trying to find an NGO that believed in the project. Finally, we chose ONGAWA," she explains.

"The type design was definitely the hardest thing," says co-founder Mateo Buitrago. "Specifically, how to find a balance between a design that evoked the shape of water, and, at the same time, was functional. When the project finally came out it was very exciting to see people join in and help spread the campaign."

086

087

23 Bob James album cover.
Photography by John Paul Endress.
Columbia. 1978.
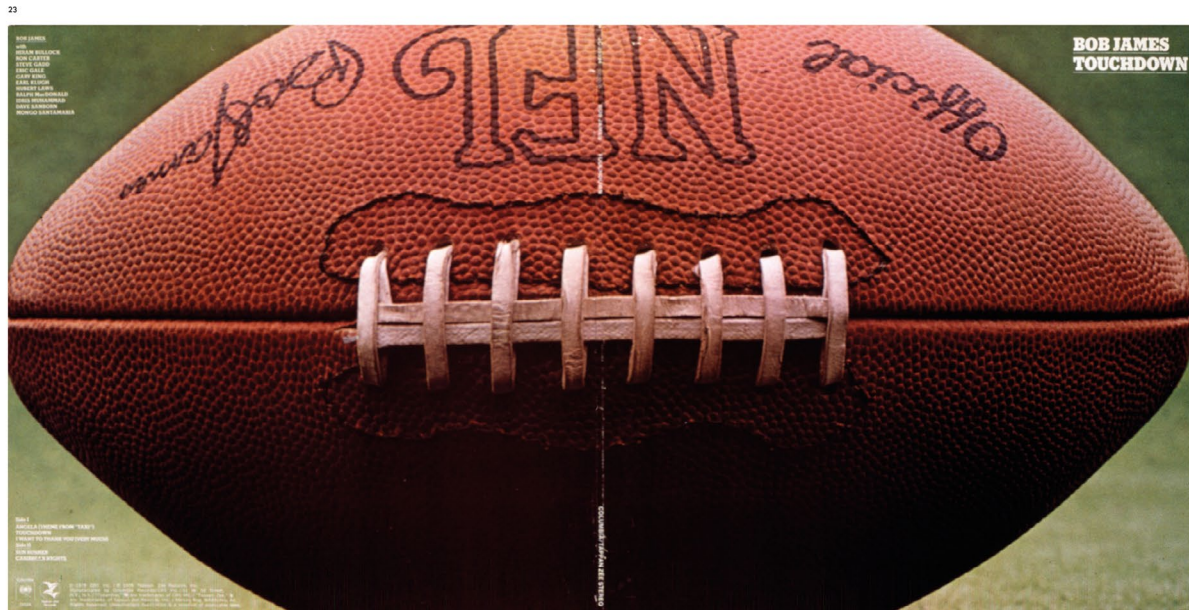
SPECIAL EDITION

PAULA SCHER: WORKS
by Unit Editions
www.uniteditions.com

Unit Editions' latest monograph provides a definitive, chronological visual record of influential graphic design Paula Scher. The Pentagram partner had been offered deals by some major publishers, but she chose to work with London-based independent venture Unit Editions. "She knew we'd make the book into an event, and we'd use design and production techniques that most mainstream publishers would avoid — edge printing and a special customised edition," says Unit Editions' Adrian Shaughnessy.

Working on the book confirmed what the team already knew about Paula: "That she's a special person with a unique voice," says Shaughnessy. "And not only is she a brilliant designer, but she's also a design thinker with a highly articulate sense of design's place within contemporary culture, and her own role in design."
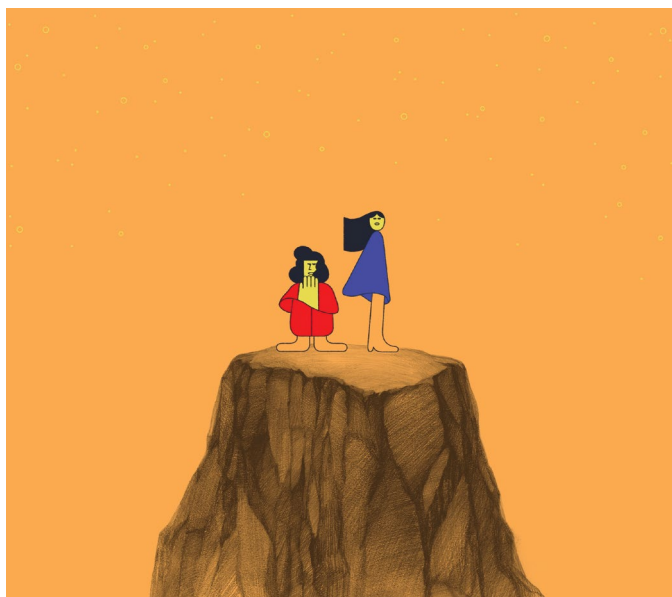
SEARCHING FOR GOD

WEDNESDAY WITH GODDARD
by Nicolas Ménard
www.nicolasmenard.com

"When Channel 4 showed interest in broadcasting a film of mine, I submitted this script, which I had been thinking about for a while," says Nexus designer/director Nicolas Ménard. "The idea was to make a story that starts like a children's book, but ends in a sudden, dramatic way. It became a film about the search for God, or perhaps something else."

The final aesthetic marries monochrome pencil illustrations with bold, geometric compositions in a surprising, intriguing style. It was inspired by a black-and-white prayer booklet in the church of Ménard's childhood town, which had different pastel covers each week. "It seemed to capture the appropriate feeling of 'grandiose' that I was looking for," he explains.

"I'm not a native English speaker, and it was my first time directing actors, so the voiceover felt intimidating," he admits. "Even if their parts were short, there was a tone I was going for that was difficult to achieve at first. But writing it felt spontaneous."
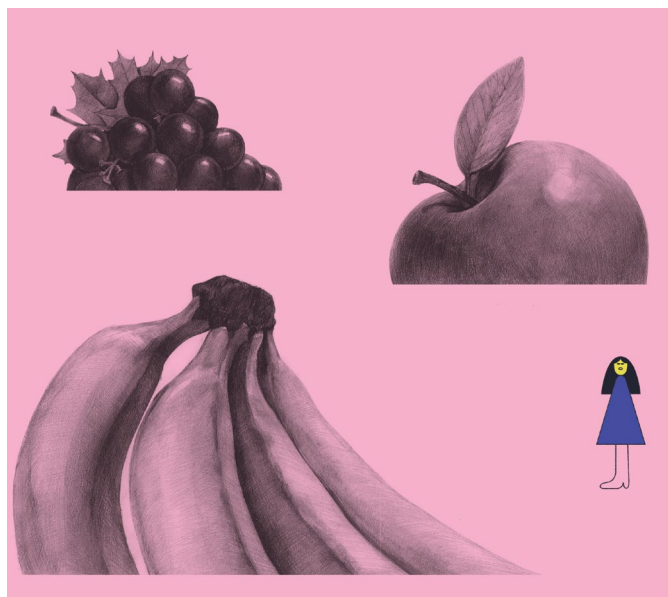
SIMPLE SOLUTION

SENIENT SYSTEMS BRANDING
by Freytag Anderson
www.freytaganderson.com

Glasgow-based design studio Freytag Anderson put start-up technology firm Senient Systems on the map with a minimal identity that was inspired by the product. "The company was looking to reinvent the traditional multiple server options on the market," explains creative director Greig Anderson. "It wanted standout in a saturated tech market, and a name with meaning."

Freytag Anderson undertook an extensive strategy process, which culminated in the name 'Senient' and a stripped back 'S' marque that connects the brand and product hardware. "The stark visual language was executed across technical documentation and a suite of communication tools," he adds. "We worked on the product visualisations with Render Studio, who really helped bring the project to life. It's a complicated hardware system, but the visuals make it feel more accessible."

LETTERPRESS EYE CANDY

MR CUP CALENDAR
by Tom Ludd
www.ludd.co

Freelance designer Tom Ludd was approached by design blog founder Mr Cup to take part in the 2017 version of his letterpress calendar, alongside a number of other talented designers. Always looking for opportunities to push personal boundaries, Ludd decided to go against the trend for minimalism with a stunning, ornate design.

Ludd created the letterpress piece using Affinity Designer, which he says is great for creating detailed pieces of work. "Once I had figured out my concept, I fleshed out each section from the border to the text inside – this allowed me to map out where I could fit details in easily," he explains.

Using Affinity Designer's Symbols feature, Ludd was able to easily mirror his design in real time, using a grid to make sure everything lined up. "I think I'd struggle doing this as efficiently in other software," he says. "The most challenging part was trying to ensure I kept the detail to a limit, so it wouldn't be overbearing in print form. That's easily done sometimes," he adds.

FLAVOURSOME GRAPHICS

LEMONADE PACKAGING
by Brand Nu
www.brandnu.co.uk

Asked to help with the creation of a new lemonade brand, creative director and designer Radim Malinic took his cue from the different flavours. "The client provided a moodboard with exciting options for colourful and vibrant art direction," he says. "I wanted to emphasise and amplify the flavour in the most visual form – like an ode to each mixture of flavours. I also wanted to explore having graphics all over the bottle."

For Malinic, the biggest challenge was creating a look and feel that was artful, bold and engaging, without making the product look too out of reach for the target demographic. "This isn't a medicinal lemonade," says Malinic. "It's intended for everyday use with placement in all available outlets."

In the end, the client decided not to go with Malinic's designs, but the project remains a highlight for the designer. "I really cherished the opportunity to make my mark on the ever expanding world of good honest food products," says Malinic. "I enjoyed the freedom to create what I thought was the most fitting packaging design."

SETTING THE STAGE

VIRGIN V FESTIVAL BRANDING
by Form
www.form.uk.com

London-based design and branding agency Form was commissioned by Festival Republic to design a vibrant and colourful visual identity for annual music event Virgin V Festival. The rebrand was created by Form creative partners Paula Benson and Paul West, in collaboration with traditional sign writer and artist Archie Proudfoot.

The designs include a bespoke typeface and bold graphic devices, such as 3D boxes, circles, arrows and background patterns, which draw inspiration from the circus and fairground ambience of Proudfoot's work.

"We felt the new identity should communicate an upbeat, optimistic summer experience of music and good times," explains Benson.

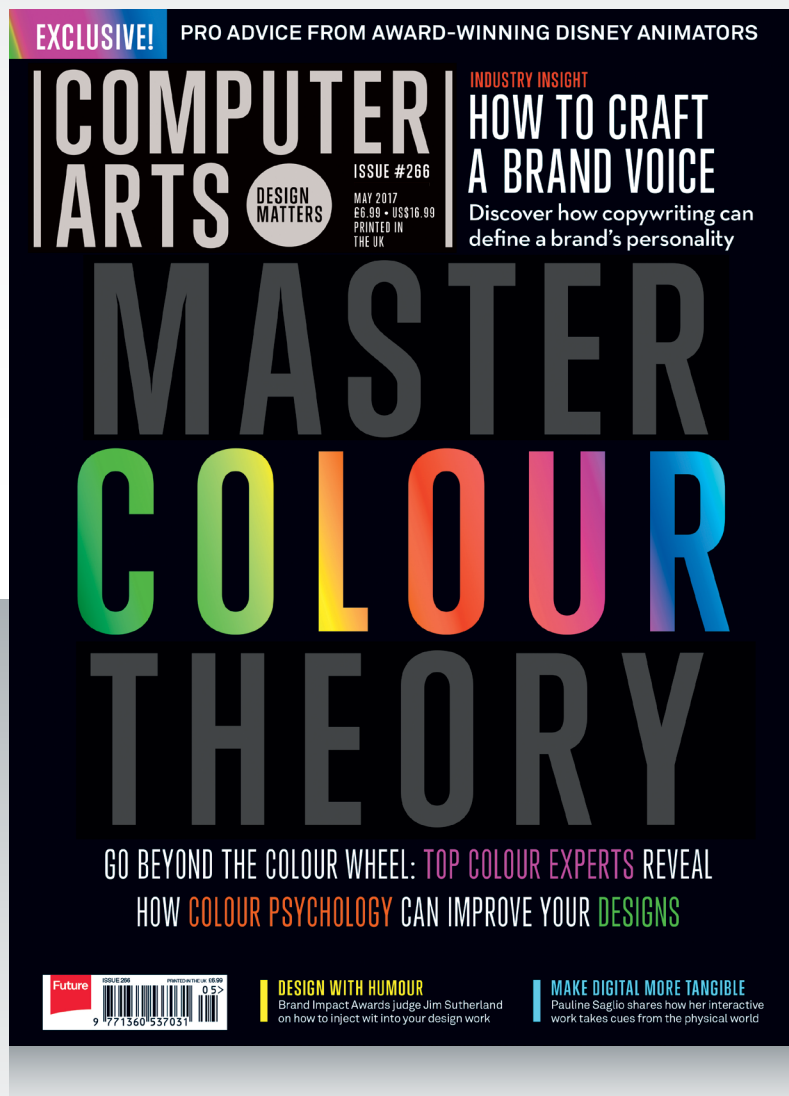"The opportunity to create an identity for a festival of this magnitude through mainly typographic means is an accomplishment that we're very happy with," adds West.

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COLO

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ADVANCED COLOUR THEORY CAN BE USED TO BOOST BRANDS, INFLUENCE

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OUR IN
DING

BEHAVIOUR AND CONVINCE CLIENTS. **JULIA SAGAR** INVESTIGATES...

COLOUR EXPERTS

KAREN HALLER
An internationally renowned applied colour psychology mentor and trainer, Karen consults, trains and heads campaigns for various prestigious global brands. She's a contributing author of leading industry title Colour Design: Theories and Applications, and her first book on colour is due out this year.
www.colour-training.com

ANGELA WRIGHT
A world authority on the unconscious effects of colour, Angela has applied her Colour Affects System to everything from branding to product design. She's consulted for major international firms, government institutions and design consultancies, and is also the author of The Beginner's Guide to Colour Psychology.
www.colour-affects.co.uk

olour sells. Whether you're working with a product, service or space, the 'right' combinations of colours can influence how someone feels, thinks and behaves – with powerful results. According to a study by the Loyola University Maryland, colour is registered by the brain before either images or typography. The same study found that colour can increase brand recognition by up to 80 per cent. So why, then, is brand colour so often dictated by the personal preferences of a client or committee? What are the 'right' combinations, and how can designers sidestep subjective debates to harness the power of colour more effectively in branding projects?

When it comes to harmonious colour combinations, it helps to know the basics – so first, a quick refresher. Traditional colour theory is based around the colour wheel, which dates back to 1666, when Sir Isaac Newton discovered the visible spectrum of light. The most common version (right) features 12 colours, based on the RYB colour model: three primary colours (red, yellow and blue), three secondary colours (green, orange and purple – each a mixture of two primary colours) and six tertiary colours (a mixture of primary and secondary colours).

Using the colour wheel, there are six fundamental techniques for creating a pleasing harmony. An analogous colour scheme involves any three colours that are next to each other on the wheel. Usually, one colour dominates, while the second supports and the third is used as an accent. Complementary colours sit opposite each other – red and green, for example. They create maximum contrast for a vibrant look, but the scheme can jar if you don't implement it carefully. A triadic scheme features three

evenly spaced colours (such as orange, green and purple), normally with one dominant colour and two accents; while a split-complementary colour scheme features one base colour and the two analogous colours sat on either side of its complement. The richest of the harmonies is the tetradic scheme – two complementary colour pairs, arranged either in a rectangle or square on the wheel – but the colours can be tricky to harmonise and it requires a dominant colour in order to balance the others.

THEORY IN PRACTICE

That's the basics covered, but what does this mean in practice? How relevant, really, is traditional colour theory for designers when it comes to branding? According to Jonny Naismith, creative lead at Moving Brands New York, colour theory can provide a useful starting point when deciding the palette for a new branding project, but there a lot of other factors involved too. "For us, these types of relationships can help generate ideas – particularly when extending out from a core, identifiable colour," he says. "However, in the early stages of projects, we're often looking for varied points of reference. In a saturated market, it's becoming harder to truly 'own' a colour, so we try to employ far-flung points of references to help surprise or create something memorable and unexpected. This could come from working with real materials, spending time photographing subjects or browsing the local bookshop."

Moving Brands' designers also employ a number of tools during the exploration process, he adds, including Adobe's colour scheme generator, Kuler; Pantone's Studio app, which converts photography into a selection of swatches; and a tool called Colorable, to ensure ▶
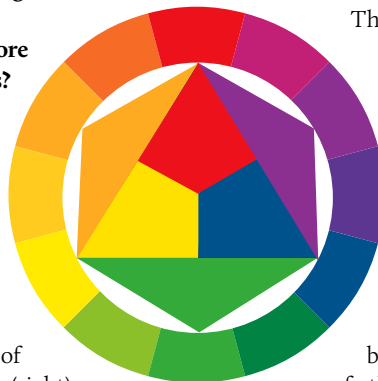
PROJECT FOCUS #1

V A L U E P E N G U I N
by Moving Brands
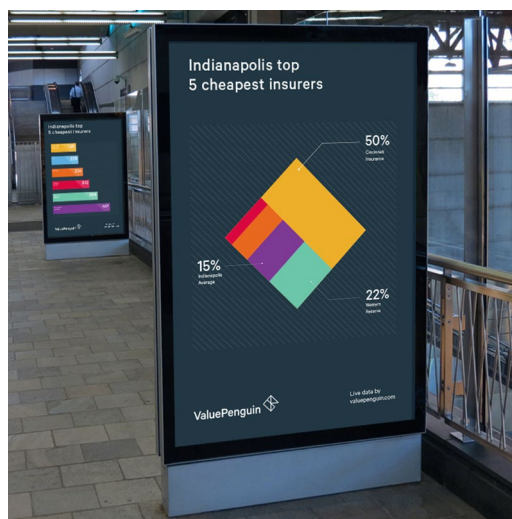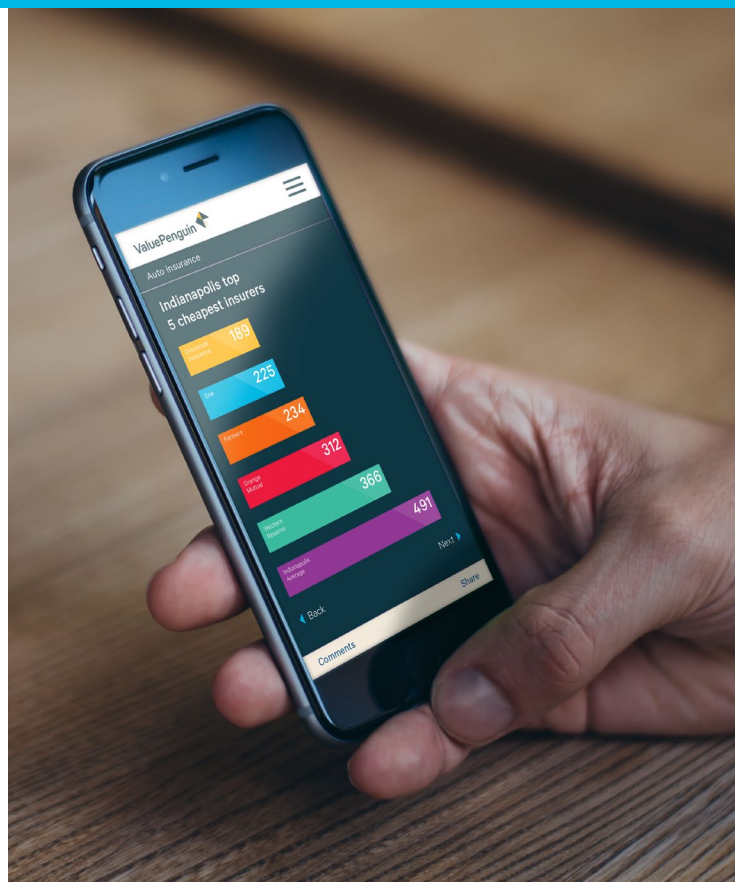
■ Tasked with creating a new identity for New York-based financial advice firm ValuePenguin, Moving Brands set about revitalising the company's branding, which had become subdued. The agency placed data at the heart of the new system, designing an infographic style that set the brand's secondary palette of vibrant colours against a primary palette of neutral greys and warm yellows.

As with all its branding projects, Moving Brands approached the identity as a system from the outset, putting elements together to create something recognisable and familiar, but with the ability to flex to multiple audiences and contexts. "We identify and design the highest impact applications," explains Jonny Naismith, creative lead at Moving Brands New York. "This requires thinking beyond expected applications like corporate stationery to key moments that will be experienced by employees, customers, investors and so on."

Moving Brands also looked at the competitive landscape surrounding ValuePenguin. This helped move the conversation beyond initial expressions of like or dislike, and into a rational discussion around existing colour palettes and trends in the financial world. "It also helped identify potential design opportunities beyond colour for the branding," he adds.

When it comes to nailing a colour palette, Naismith recommends thinking of the project as a whole from the outset, rather than just looking at a selection of swatches. "This helps people quickly understand the usage, as much as the values themselves. Alongside a strong set of applications, it allows people to stand back and judge a system holistically," he explains.

Moving Brands combined a vibrant secondary palette with ValuePenguin's neutral primary palette to create a sophisticated, memorable scheme that works across all touchpoints, from mobile devices to billboards.

ST CATHERINE'S HOSPICE
by SomeOne

■ Briefed to help raise awareness of pioneering work, boost fundraising and change the way people behave around end of life care, SomeOne worked closely with St Catherine's Hospice. "We knew we needed to go against the category norm," says partner Laura Hussey. "Dull blues and uninspiring polite tones are the go-to colours in this sector, to reassure against traditional notions of hospices as sad places. We understood fundraising was important to the client, so it can continue its work, therefore we needed the brand to feel lively and expressive. We chose bright optimistic systems to achieve this."

How did the team know the colours would work? Hussey outlines five steps to avoid 'rainbowageddon'. "One: start with the competitive sector – what's the norm? Two: find the gaps. Three: avoid following the crowd with your primary selection; add a black-and-white analogue. Four: use brights to attract attention and neutrals to calm things down. Five: refine based on initial response, and check accessibility."

She continues: "It's important to remember that colour, however emotive, is still only one element of the overall operating system of a brand. It should be in harmony with its component parts, such as typography, tone of voice and photography. It's never just a single consideration. But it is a potent one."

SomeOne applied a lively, optimistic colour palette to the branding for St Catherine's Hospice, in order to amplify the charity's voice and achieve market standout.
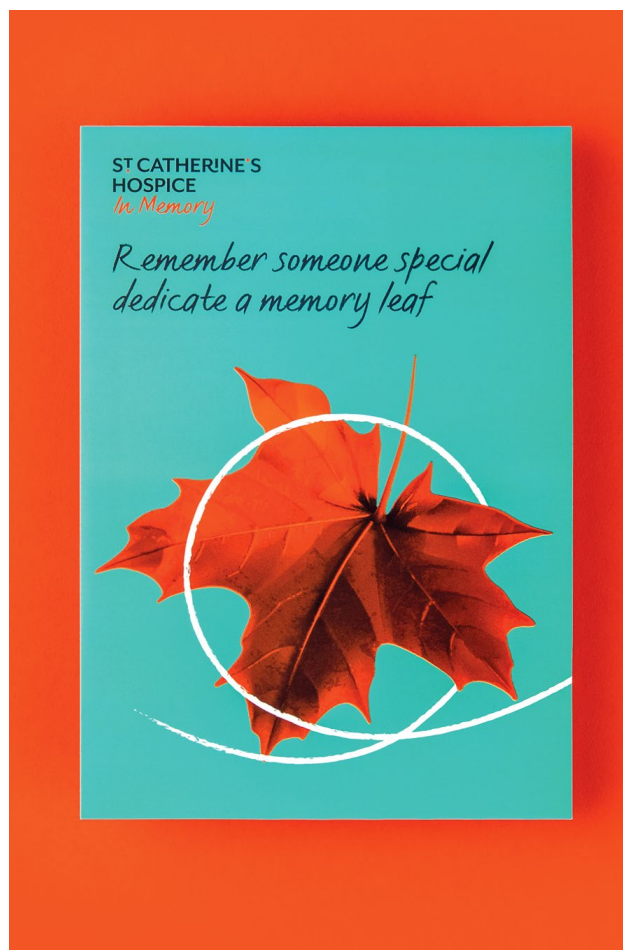
colour combinations are in line with Web Content Accessibility Guidelines (WCAG).

Interbrand's executive creative director Sue Daun agrees that colour theory is useful, but says that it doesn't play a formal part in the global brand agency's creative process. "Whilst many of these systems are intuitively used, it's more about the need of the brand and the attitude we're trying to convey – as opposed to following a system rigidly," she explains.

Daun says that there isn't a fixed formula at the brand firm for considering colour, because every job – and brand – is different. "Clients commission work for different reasons, whether that's growth, new directions, new audiences, redefined purpose or simply modernisation,"

starts with the same key questions asked during the wider branding process: what does the brand want to stand for? And how does it want any touchpoint across its brand journey to deliver that experience? Siegel+Gale's designers work closely with strategists to answer these questions, rapidly prototyping holistic brand ideas and core thoughts, and beta-testing brand ideas to ensure concepts work in the real world. "These are early messaging ideas, communications opportunities and experiential concepts," explains Steven Owen, executive creative director (EMEA) at Siegel+Gale. "As we build these, we explore how they come to life: the visual language they may adopt; the tone of voice they might consider. Colour exploration is a vital part of this process.

PRO TIP #1
UNDERSTAND COLOUR PSYCHOLOGY

It's essential to know the difference between colour symbolism, personal preference and colour psychology. While the first two are conscious associations that we're conditioned to make, colour psychology works on a subconscious level – and can be used with accuracy to strengthen the message of a brand.

"COLOUR EXPLORATION IS A VITAL PART

OF OUR PROCESS... EACH IDEA MIGHT USE

COLOUR IN A DIFFERENT WAY" STEVEN OWEN, SIEGEL+GALE

she reasons, explaining that Interbrand aims to unpack the brands it works on, and reframe them with purpose. "Every design element is considered with the same intensity, because in combination, they form a graphic equalizer to convey just the right level of distinction, relevance and authenticity for the brand's new face."

However, just because Interbrand doesn't have a set formula for working with colour, doesn't mean there isn't a process for arriving at the perfect palette. "Very early on we ideate around the brand personality, and this builds an initial hypothesis in the minds of the designers," Daun explains. "The development process is then about defining not just the core colours, but the proportions used, the way they are used or what they are used for. Every decision focuses the final story to one of clarity and cohesion."

Global brand strategy firm Siegel+Gale takes a similar approach. Finding the right colour palette

Each brand idea should have a different tone or personality, and subsequently, each route might use colour in a different way."

Exactly how specific colours are chosen, however, is more arbitrary: "It's a bit like asking how Siegel+Gale take their showers in the morning," Owen laughs. "I'm sure we all have different methods and orders in which we wash the parts of our bodies, but the important point is: we all come to work clean."

COLOUR WHEEL SHORTFALLS
One reason why colour theory, in traditional form, might not be so helpful to the branding process, is it was originally designed for artists and painters, and lacks the psychological and behavioural insights required for creating a brand that connects. That's according to Karen Haller, a leading authority in the field of applied colour psychology. "There's so much more to colour

PRO TIP #2
DON'T MIX UP TONAL GROUPS

Angela Wright's Colour Affects System categorises all colours into four tonal groups, which correlate with four basic personality types. "If you get your colours from any one of the four groups, you will communicate all the messages and characteristics of that type," says Wright [see page 50]. "The innate harmony in each group makes the message very clear to everybody. If you mix groups, though, it doesn't work."

PRO TIP #3
BRIGHT ISN'T ALWAYS THE ANSWER

"For The Children's Society's rebrand, we took them away from a bright palette of purples and pinks, to black and white," says SomeOne's Laura Hussey. "The new identity is bold and impactful, creating a visual language that stems directly from the core thought of 'hard truths' that the organisation exposes and addresses."

PRO TIP #4
UNDERSTAND CONTEXT

Before starting the colour selection process, make sure you know your client inside out. "Always bear in mind your client's context, their objectives and the competitive landscape," advises Jonny Naismith, creative lead at Moving Brands. "Identify what role colour is playing, and explain it clearly and with conviction."

▶ than the colour wheel," she says. "To really understand how to use colour to its full effect, you need to include the psychology of colour: how it influences us on a mental, physical and emotional level," she explains.

Haller warns there's a lot of pop psychology around. "Many people get colour psychology, colour symbolism, and their personal colour association all mixed up together, which is why it's easy to dismiss colour as being subjective," she explains. "But they are three different things – and it's important to understand why."

Colour symbolism refers to the use of colour in culture, and the conscious associations we're conditioned to make. In China, for example, red can symbolise good luck, while white often represents death. In Muslim countries, there are certain products that aren't designed in green because it represents the prophet Muhammad, but some Islamic banks might use this colour in their logos in order to convey trust.

Personal colour association, meanwhile, relates to the memories or experiences of an individual. "You might like terracotta because you were in Tuscany," says Haller, "or a certain red because it reminds you of your favourite bike as a child." If a client has ever said your colour scheme looks like their daughter's bedroom – which has happened to Naismith at Moving Brands – or you've watched a meeting descend into endless debate, you'll know the hurdles that personal colour association can bring into the branding process.

But some of these can be avoided. Unlike the previous two definitions, colour psychology relates to the subconscious way colour can affect how we think, feel and behave. And according to Haller, these reactions aren't as subjective as might be believed. Individual interpretations of a colour can vary (you might see a certain red as exciting; another person might see it as aggressive), but when psychology is combined with the study of tonal colour groups, reactions can be predicted with surprising accuracy.

Haller isn't the only one to take this line. In the '80s, colour psychologist Angela Wright identified links between patterns of colour and patterns of human behaviour. She found that all colours can be classified into one of four tonal groups, and that mathematical relationships underpin the shades and tones within each group: in other words, Wright actually proved objective colour harmony.

"TO REALLY UNDERSTAND HOW TO USE COLOUR TO ITS FULL EFFECT, YOU NEED THE PSYCHOLOGY OF COLOUR" KAREN HALLER, COLOUR EXPERT

Wright went on to develop the Colour Affects System [see page 50], which identifies links between the four colour groups and four basic personality types, based on original research involving Aristotle, Newton and German writer Johann Wolfgang von Goethe. Crucially, Wright found that colour schemes drawn from a single group always harmonise, no matter which personality type is interpreting them; while schemes that mix groups create disharmony. In addition, each personality type has a natural affinity with one colour family, meaning that people react even more positively to palettes crafted from 'their' colours.

Theoretically, then, if designers can establish which psychological colour family best conveys a brand's message, it's possible to create a colour palette that truly engages its audience – as long as every hue used in all brand communication is drawn from that same group. "There are
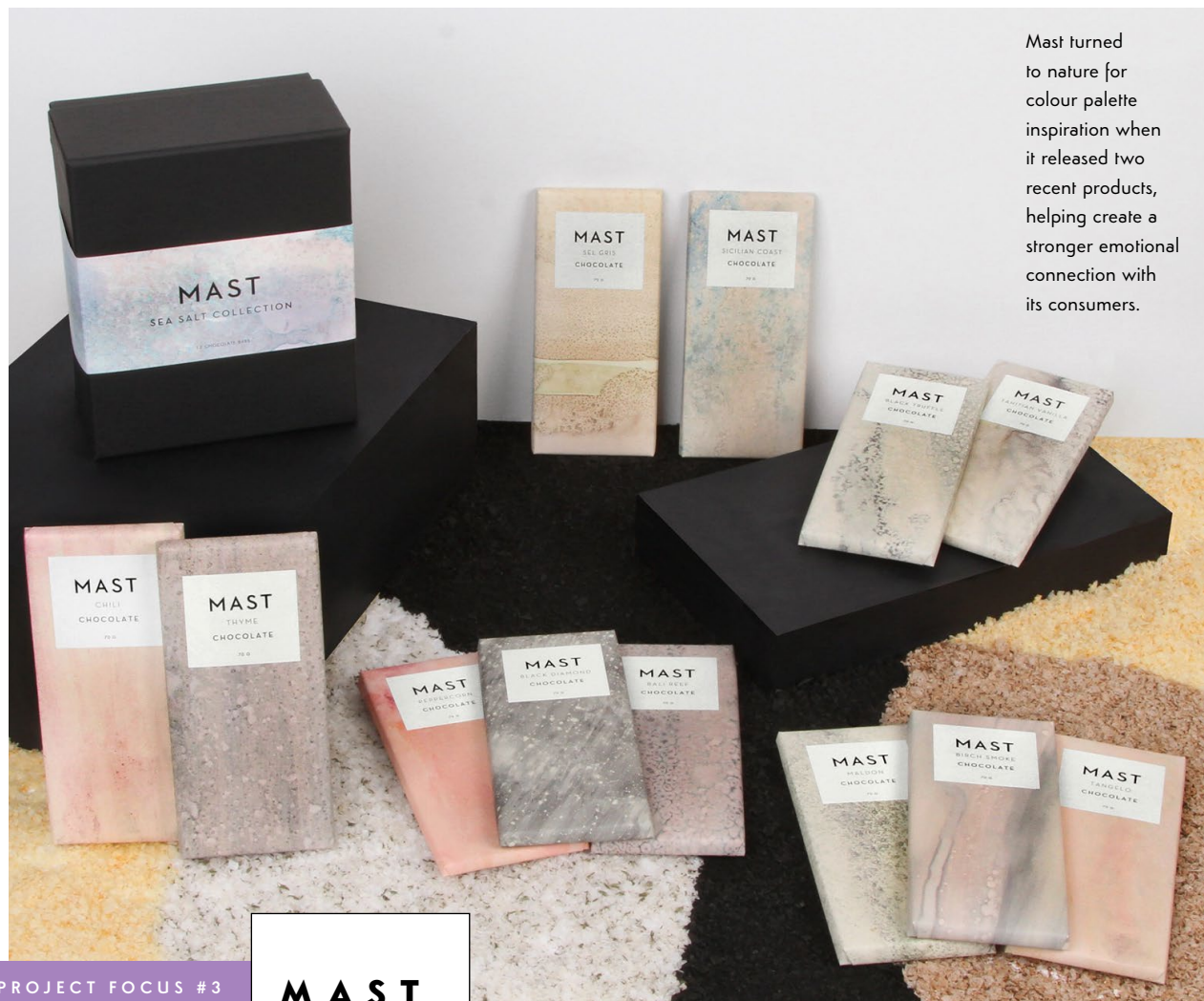
Mast turned to nature for colour palette inspiration when it released two recent products, helping create a stronger emotional connection with its consumers.

MAST
by Calico

■ When cleverly applied, colour trends can be evoked to strengthen a brand. In Viewpoint Colour magazine – a collaboration between the Pantone Color Institute and trend forecasting agency FranklinTill – artisan chocolate maker Mast is recognised for tapping into the 'neo nature' trend.

"The redefinition of nature and the natural world is influencing new processes and future colour stories," explains Laurie Pressman, vice president of the Pantone Color Institute. She says that material resources will be mined from man-made mineral and plastic composites, and that colour palettes of cool greys and blues alongside deep mineral blacks and chalky greys reflect this future.

Mast worked with wallpaper company Calico to incorporate this colour story into its Black Diamond and Sicilian Coast Sea Salt collection packaging. "Today's consumers want to build an emotional relationship with those brands they purchase from," says Pressman. "This visual is completely cohesive with the brand position as a craft chocolate maker, and the target audience."

■ Colour can be one of the hardest elements to change if a brand is evolving, especially when it has already established ownership. In these situations, the solution may instead involve enlivening the existing palette – as was the case when Interbrand was briefed to help Siemens return to the spotlight with a new identity and bolder approach.

"In line with a new strategic platform that included proposition and experience principles, the Siemens expression brand toolkit was evolved," recalls executive creative director Sue Daun. "Colour was a key attribute.

Research told us that the Siemens Petrol colour was positive in terms of recognition and differentiation from its competitors. The new approach needed a more dynamic and adaptive expression that built on the experience principles: real, connected, responsive and impactful."

The existing brand colour was activated as a dynamic gradient, creating a vibrant, progressive asset. "This new colour conveys a sense of the brand always being 'on'," says Daun. "The new petrol is the hero colour in a refreshed Siemens palette, creating a distinctive brand expression."
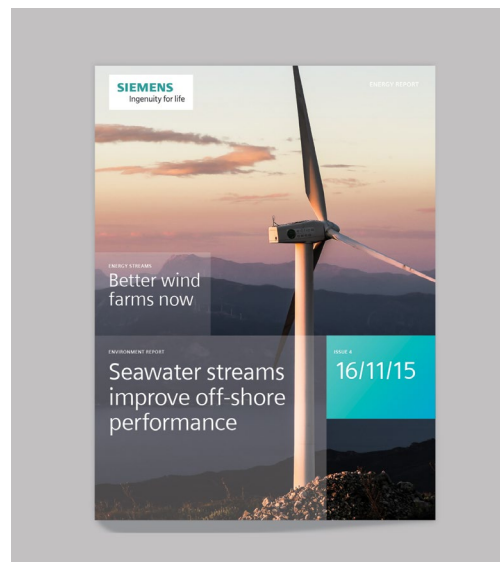
Interbrand used a gradient to liven up Siemen's colours.

PROJECT FOCUS #4

SIEMENS
by Interbrand

▶ millions wasted by companies struggling with subjective, endless expensive debates about colour, and it's usually decided on the basis of rank," says Wright. "But objective colour harmony is underpinned by mathematics. If you stick within the groups, everyone can understand the message," she explains.

BREAKING DOWN BRANDS
So how do you get to a final colour scheme? As with any branding project, it's about asking the right questions to get to the core of the brand. For Laurie Pressman, vice president of the Pantone Color Institute, these include: what does your brand stand for? What message do you want to convey, and how can colour help you tell

based brand tool to test colour compliance," says partner Laura Hussey. "Branding's never finished, so we embed this in guidelines. As it adapts and changes, so does the colour system."

The other key aspect to choosing the right colour scheme is knowing how colours work with each other. "There are thousands of greens," points out Haller. "You have to understand what every tone of every colour means, in the context of how you're using it. Then, if you really tap into who the brand is – if you know its story and authentic personality – the colours to use will be clear. Who a brand is will dictate which colours, tones, combinations and proportions to use to convey – on a subconscious level – what the words are saying on a conscious level."

"WHO A BRAND IS WILL DICTATE WHICH COLOURS, TONES, COMBINATIONS AND PROPORTIONS TO USE" KAREN HALLER, COLOUR EXPERT

the story? Who is the consumer? And if you're targeting a global audience, will local cultural meanings be ascribed to the colours used – does the palette need to be modified to reflect this?

She adds that it's key to look at what it is about the brand – including colour – that will prompt a 'buy' response in the targeted consumer, and to know where colour trends fit in. "Ask whether you should use a more unusual colour story," she says. "Will the colours separate you from your competition? It's important to be unique."

"We often look at the competitive landscape," agrees Naismith. "This helps to identify potential gaps or opportunities beyond colour."

London-based SomeOne, too, surveys the competitive sector to establish the norm and find the gaps. To test its schemes, the studio starts by visualising applications, before doing print tests, and then accessibility and usability tests for digital projects. "We've built a bespoke cloud-

Whatever you do, she warns, don't confuse standing out in the market with shouting. "For a long time, to make a brand stand out, designers have been using really bright colours, but it's the equivalent of shouting. All of a sudden everyone was using magenta pink, it was like: 'Hello, look at me!' You might stand out, but is that colour actually saying what your brand is about? You must be giving the right message."

The key, as always, is to be authentic. "People have an emotional connection with colour first. Then we take in the shapes, the logo, and we read the words," says Haller. "If we sense a mismatch, it's the colour we don't believe, despite the beautifully crafted words." ◻

NEXT MONTH

HOW TO THRIVE AS AN ILLUSTRATOR
Illustrator Daniel Stolle shares the lessons he's learnt after hundreds of briefs from the likes of Wired, Esquire and the Guardian.

PRO TIP #5
THINK OF THE END USER
"It's easy to design only for the client, giving them a palette they feel comfortable with, but we're now living in a B2Me world where even the most corporate organisations are having to connect with individuals through social media and other direct channels," says Siegel+Gale's Steve Owen. "'Ownability', ease of navigation, and communicating the correct emotion and personality are vital. Select your colours from their eyes."

PRO TIP #6
DOES THE BRAND HAVE AN OWNABLE COLOUR?
"We're moving into a period where colour is becoming single-minded, particularly in the digital space," adds Owen. "There is only a finite amount of ownable colours, so one of the biggest initial considerations is: does the brand have an ownable colour? If not, where on the colour spectrum could be ownable territory?"

THE COLOUR AFFECTS SYSTEM IN ACTION

POWERFULLY BOOST A BRAND'S PERFORMANCE USING ANGELA WRIGHT'S FOUR-GROUP SYSTEM

1

2

3

4

BP uses group 1 colours; Bedding firm Dreams uses group 2 colours; McDonald's corporate colours are mainly group 3, while Texaco uses a group 4 palette.

According to the Wright Theory, the psychological effects of colour are near-universal. If harnessed correctly, designers can control the message of their colour palettes and, crucially, kill subjective debate around colour with evidence to back up their decisions. Here's how it works...

Every shade, tone or tint on the colour spectrum can be classified into one of four colour groups, based on how warm or cool it is. All the colours within each group correlate mathematically and naturally harmonise, while colours combined from different families don't.

There are also four basic personality types – ranging between extrovert and introvert – and each type has a natural affinity with one colour group. Universally, everyone will find a palette chosen with colours from the same group harmonious, but they'll find a palette drawn from their personality type's corresponding colour group even more attractive.

"Music and colour work in much the same way," explains colour psychologist Angela Wright, who developed the Colour Affects System from her findings using the Wright Theory. She's provided colour palettes for clients ranging from Shell International Petroleum Company and Procter & Gamble to BT, Unilever, and more. "One musical note has its own properties, but it doesn't do much until you put it with other notes. There are no wrong notes, and there are no wrong colours, either. It's how you use them. If you put them together in harmony, they produce a positive response. But it only takes one bum note to throw the whole thing out."

Currently, Wright is working on a digital version of the Colour Affects System, which will be launching at the end of this year. The software enables users to select their starting colour – the dominant logo colour, for instance – and then classifies it into one of the four groups, removing all colours from the other three groups. Users are left with a huge, harmonious selection from which to then develop a brand's colour palette.

"You pick the subsequent colours for your branding scheme in the same way as you do now," Wright explains. "You've got a large framework – there are millions of colours to choose from – except there are no bum notes, because there are mathematical correlations that underpin each colour," she adds.

HOW EFFECTIVE IS THE COLOUR AFFECTS SYSTEM?

A few years ago, Wright was asked by a mail order company to adjust the colours of a leaflet selling an opera CD. "The in-house design team had created a leaflet and they wanted me to tweak the colours into harmony," she recalls. "The ones they'd used were okay – quite familiar – but they're weren't right, either psychologically or harmoniously."

Wright adapted the colours so that the chosen palette came from the same tonal family. "They sent out two identical mail shots, and they sold 560,000 more CDs with the tweaked leaflet than the original," she says. "And all I did was tweak the harmony after it had been designed – I didn't specify the colours used in the first place." It seems the right colours do sell.

PANTONE 176 C
C0 M35 Y18 K0 — PINK

PANTONE 310 C
C48 M0 Y9 K0 — TURQUOISE

PANTONE 2420 C
C65 M0 Y73 K0 — EMERALD GREEN

PANTONE 106C
C0 M0 Y75 K0 — WARM YELLOW

PANTONE 284C
C59 M17 Y0 K0 — SKY BLUE

PANTONE 2577 C
C40 M54 Y0 K0 — PURPLE

GROUP 1

TYPE 1 PERSONALITY

Group 1 colours are clear, delicate and warm, and contain yellow, but no black. Examples include soft cream, turquoise and cobalt. "They're lively, sharp, fresh, clean and youthful – all about new beginnings," says Wright.

"It's very common to use them in the branding of things like children's toys, PR, sales, sport, and fun sectors of anything." However, if misused, these colours can be perceived as frivolous and immature.

Personalities that reflect these colours are "externally motivated and eternally youthful". Light on their feet, these people love to dance and are clever, but don't like being bogged down with academic debate.

PANTONE 692 C
C2 M26 Y7 K2 — PINK

PANTONE 313 C
C100 M0 Y11 K2 — PEACOCK BLUE

PANTONE 362 C
C78 M0 Y100 K2 — WARM GREEN

PANTONE 123C
C0 M19 Y89 K0 — RICH WARM YELLOW

PANTONE 2200C
C82 M1 Y17 K3 — TURQUOISE

PANTONE 2355C
C55 M100 Y0 K0 — FIREY PURPLE

GROUP 3

TYPE 3 PERSONALITY

Group 3 colours are warmer than group 1 (they contain more yellow-based hues), are intense and fiery, and they contain black. Examples include olive green, burnt orange and aubergine. "They're quite flamboyant and unusual; you don't get many primaries in there," says Wright. "And the personalities are strong. Like type 1, they're externally motivated – but they're fiery, even if it isn't immediately apparent."

Friendly, traditional and reliable, these tones are popular in branding and work for well-established companies. However, they can convey bossiness or appear old-fashioned if they are misused.

PANTONE 2064 C
C13 M45 Y0 K0 — PINK

PANTONE 7696C
C56 M9 Y9 K21 — COOL SEA BLUE

PANTONE 7723 C
C69 M0 Y54 K7 — COOL MID GREEN

PANTONE 607C
C3 M0 Y34 K0 — COOL YELLOW

PANTONE 2150C
C83 M39 Y15 K13 — COOL NAVY BLUE

PANTONE 2705C
C40 M36 Y0 K0 — COOL MAUVE

GROUP 2

TYPE 2 PERSONALITY

Group 2 colours are cool (they contain blue), mid range (most contain grey) and delicate, but not necessarily light – for example raspberry, maroon or sage green. Characteristics include understated elegance and timelessness.

"The personalities are cool, calm and collected," says Wright. "They're internally motivated, but very sensitive to how others are feeling. They don't want to be at the forefront of anything, but they'll be the power behind the throw. In branding terms, these colours are rarely – if ever – used, because they're very recessive," she explains.

PANTONE 232C
C6 M70 Y0 K0 — PINK

PROCESS CYAN
C100 M0 Y0 K0 — BRIGHT BLUE

PANTONE 3275C
C90 M0 Y52 K0 — COLD EMERALD GREEN

PANTONE 102C
C0 M0 Y95 K0 — COLD YELLOW

REFLEX BLUE
C100 M89 Y0 K0 — COLD NAVY BLUE (REFLEX BLUE)

PANTONE VIOLET
C70 M76 Y0 K0 — ROYAL PURPLE

GROUP 4

TYPE 4 PERSONALITY

Group 4 colours contain blue and are cold rather than cool. They're pure and either very light, very dark or very intense. "The personalities are the same - very clear; everything's black and white," says Wright, adding that type 4 personalities are internally motivated, often very efficient and don't suffer fools.

Containing black, white, magenta, lemon and indigo, this group's characteristics include efficiency, sophistication and excellence – but misused, the colours can be seen as unfriendly, materialistic and expensive.

PUSH THE BUTTON

For **Pauline Saglio**, screen-based interactions don't have to feel cold and impersonal - her innovative projects bring an analogue flavour to the digital world

PAULINE SAGLIO_ Paris-born Pauline studied at both Penninghen's and Sevre's Ateliers, before joining ECAL/University of art and design Lausanne, where she is now a teacher in the Visual Communication department. She met fellow interaction designer Mathieu Rivier during her studies, and found a shared interest in blurring the boundaries between digital and analogue. www.sagl.io

■ WORDS: Nick Carson PHOTOGRAPHY: Courtesy of Pauline Saglio
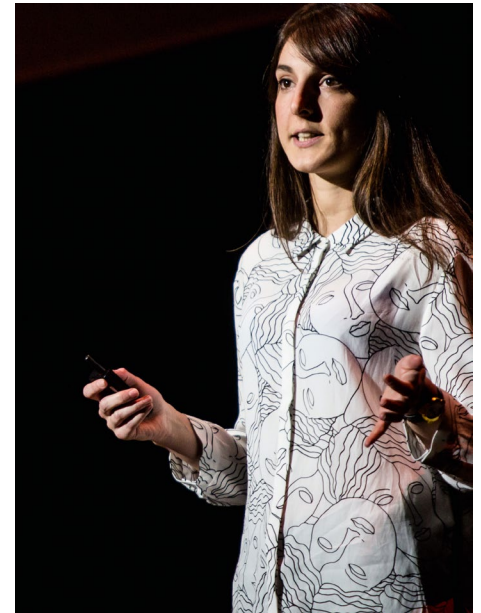
Above: One of Saglio's early projects, working with Mathieu Rivier, was Cave aux Bulles – or 'Bubbles Cellar'. Blowing creates digital bubbles, projected on the wall – which then either pop, or transition into animations.

Above right: Pauline Saglio on stage at Design Indaba 2017 in Cape Town.

Thanks largely to Apple's love of minimalism, we interact with the digital world in increasingly pared-back ways. Touch-screens are now ubiquitous, and pinching, swiping and tapping have become shorthand gestures to get what you want with the minimum possible effort.

But according to Paris-born, Lausanne-based interaction designer Pauline Saglio, digital designers can benefit from a more human, real-world touch. Not in terms of skeuomorphic faux-leather stitching and 'wooden' bookshelves, but by introducing a simple, tactile joy that smooth, glassy screens lack.

In collaboration with Mathieu Rivier, Saglio has developed a niche for combining the tangible with the digital. Following her talk at Design Indaba in Cape Town in March, she chatted to CA about how to make digital more human…

Why is it important to make digital interactions more human?
Screen-based interaction only stimulates visual feedback, and I think that's a dangerous way to develop your mind. My projects help you think about interaction in a more tangible way.

You become desensitised to sensory feedback, and are only used to receiving immediate, visual feedback. This tends to unconsciously reinforce the way we comprehend the world. It becomes all about immediacy, and over-consumption, with no effort-based interaction.

These days, digital interaction has been minimised to its simplest gesture: touch. So how can you make it less impersonal and cold?

I think it's not only about the interaction, but more about the experience. People often confuse UI and UX. User experience is not only about how you interact with a screen, but the whole experience.

I don't think a specific tangible interaction, or a specific UI, makes a good UX. The entire project is the experience – the combination of interaction and visual proposition.

In your Design Indaba talk, you discussed the importance of working prototypes. How did you develop the skills to build these?
Working prototypes are essential for creating interactive installations, because you have to be the very first to try out your proposal.

Practice is key to user experience. You can't feel any emotion by just thinking about an installation, you have to experience it. And for that, we are very dependent on current technologies, which means that our knowledge must evolve at the same rate as they do.

Unfortunately, we can't just spend years studying things. What we learn during our studies is more about how to keep learning for the rest of your life.

I work closely with Mathieu Rivier, also an interaction designer, who is my friend and colleague. We need to have very high-level skills in electronics and programming.

What tools do you use?
At the moment we are using openFrameworks, but maybe it will die in a couple of years. For instance, we used to work in Flash Player, programming in AS3, but the software is now dead.

Projects that we've made in AS3 are now frozen in time, and it's very complicated to make small changes without starting everything again in openFrameworks.

For every project, we have to think of an entirely new way to use technology, which can be a very creative part of the process. And there are sometimes real challenges when it comes to showing your installation to the public.

Can you give an example of that?
For my diploma project, Rewind, I thought users would be sensitive to the fragility of the mechanism and would respect it. But in fact, from the very first exhibitions, the users broke all the mechanisms – revealing my mistake.

Above: In Rewind, Saglio's diploma project at ECAL, a digital screen is controlled with a mechanical key.

Left and right: "It was quite fragile, and I thought people would manipulate it in a delicate way," she recalls. "It was a big surprise that people tried it 'til it broke. I had to rebuild it to make it stronger."
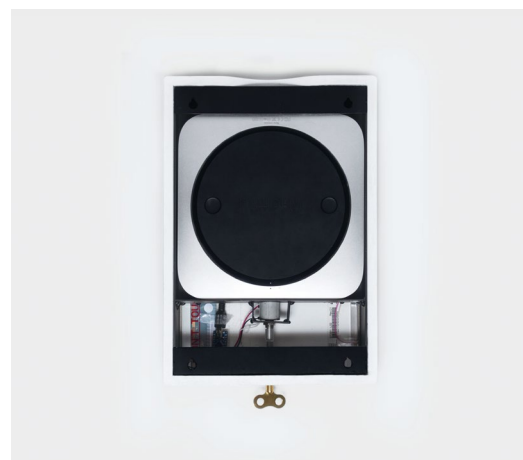
Far left: Interactive Scarves was a collaboration with ECAL and Emilio Pucci. Saglio mounted the square scarves in a gallery setting for visitors to engage with.

Left and middle: One of the three scarves responds to sound, and visitors can plug their phones in to play it music.

Bottom left: Saglio regularly collaborates with fellow interaction designer Mathieu Rivier on projects.

Bottom right: One of the scarves reacts to touch, with each section playing a different musical sound.

The habit of interacting digitally has already desensitised users to physical feedback, and how to respect the fragility of a mechanism. Nowadays, we think that if an object breaks, its design is at fault. We question the object, rather than our own actions.

Glass breaks, and if we drop it, no one questions its fragility. Why shouldn't all objects, digital or not, be treated with the same respect?

Organic digital forms often feature in your projects. Does evoking the real world help achieve a more emotional connection?
The real world has always inspired humanity. But with the advent of new technologies, we only try to go deeper into the technical performance, and don't think about its application anymore.

I like to remind people of the beauty hidden behind imperfection, fragility and authenticity. People think technology is the gateway to a perfect world, and digital often strives for advanced perfection, but I have no problem telling myself it's an imperfect extension of humanity. Maybe I'm not demanding enough?

Sound also helps give your projects a sense of immediacy, creating a playful link with the visuals. How do you approach this aspect?
Yes, sound is very important. It's a much more immediate feeling. We are born blind, so sound is the very first way we feel the world.

I like to play with people's expectations of the sound something should make. Sounds remind us of memories, and natural sounds make for a more sensitive user experience.

Your recent interactive scarves project makes physical textiles into digitally interactive gallery exhibits. Are you also interested in the growing trend for wearable tech?
For me, that's like asking if I'm interested in VR headsets. It's only a technology. What interests me more is how to you can appropriate a technology in a more sensitive way.

I am interested in any kind of new technology, but the trap is that people use tech without thinking. We use digital support for its innovative and surprising side, but why break with the real world at all costs? There's a real poetry when one finally tries to conciliate the two.

As your projects rely on physical interaction with an object, do you find it challenging to document them for people who aren't there?
We now live in a world where personal experiences are shared on social media, often for purposes of self-validation. We are in a race to exclusivity, and everyone is a journalist on a global scale.

Our projects deliver a unique and intimate interaction. If users want to share their experiences in their own way, they are free to do so – but we want other people to experience the installation physically. I like to believe in a world where people can experience things in ways other than through their smartphones.

What commercial opportunities are there for brands to make use of interactive projects like yours?
I like working with brands. They force us to work with concrete objects, and interact around a difficult topic: the purchase.

Sometimes clients find it hard to feel the importance of UX, and prefer to apply economic rules and principles based on business plans. We base our work on sincere,

Above: Saglio demonstrates the third scarf in the collection, which lights up in response to movement.

Above: Another Mathieu Rivier collaboration, The Magic Shoe was a whimsical retail installation to showcase shoes for Hermès International.

Middle: Hermès displayed the installation in several countries at once, so Saglio and Rivier built three identical set-ups, with 18 interactive modules in total.

Bottom: The inner workings of one of the interactive modules. Saglio regularly builds prototypes to test out ideas.

▶ personal feelings, but the two approaches can work together.

Do you think projects like your Magic Shoe installation can help attract consumers from online retailers into physical spaces?
I like to think that people prefer to go to a store to experience with a product, and that a product is not just a picture on a screen.

But there's no ideal way for a consumer to appreciate an object. Even if an interactive installation can allow a customer to discover a product in a fun and playful way, there may be an equally interesting interaction when ordering online: the surprise box game, waiting for the box to arrive and looking every day in your mailbox.

All of this can be part of a game. It's a different experience, but it's still an experience. Forcing people to go to stores would be more a marketing idea, and there really is no business strategy behind our installations, aside from offering the spectator a sincere and touching emotion. ◻
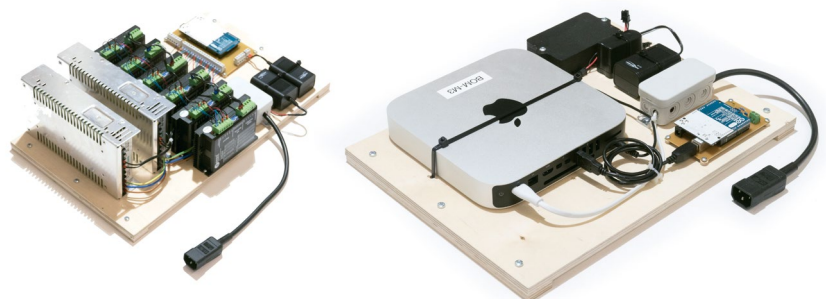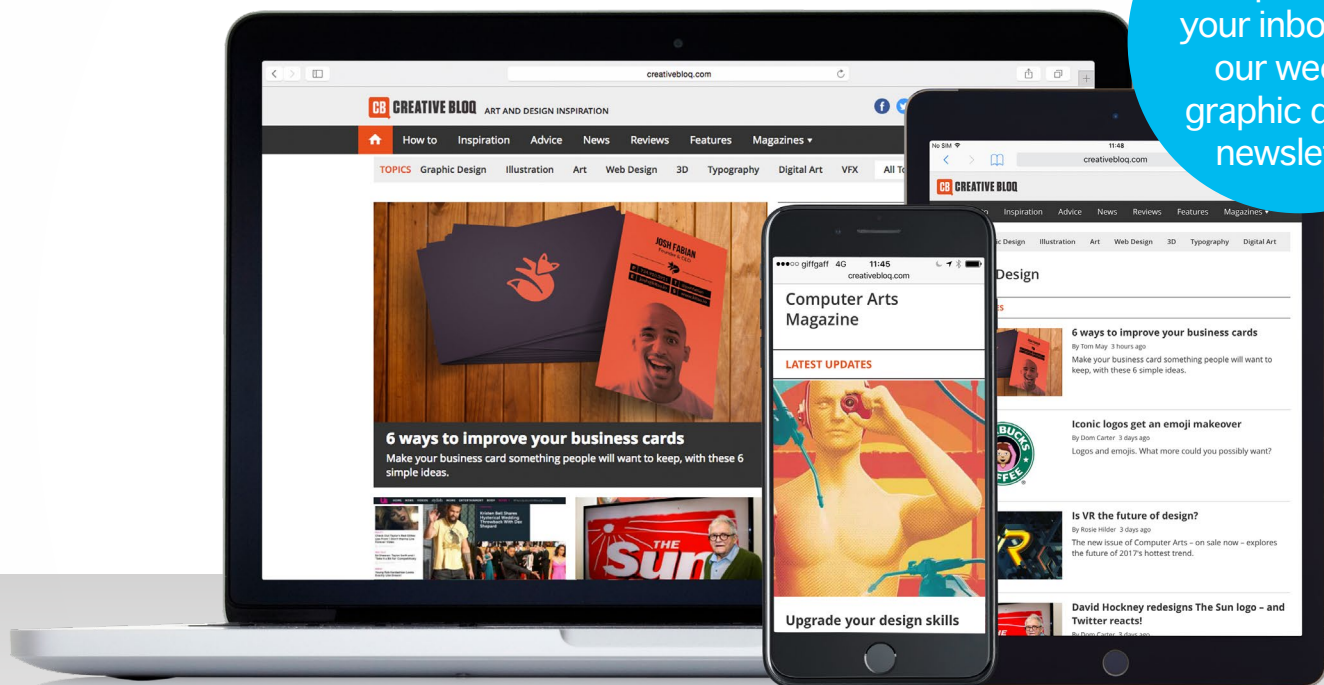
How to craft a brand voice

As brands spread themselves across ever more channels, a consistent brand voice has become an essential red thread running through campaigns, argues Mike Reed

MIKE REED

Mike has been writing for brands since 1993, and founded Reed Words in 2013. Combining style with strategic depth, the team works with clients and consultancies around the world on brand voice, naming, campaigns, UX and other projects.
www.reedwords.co.uk

brand **impact** awards**.**

Now in their fourth year, CA's very own Brand Impact Awards reward the best branding from around the world. Two projects featured over the following pages are previous winners – find out more and submit your best work before 9 June 2017:
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Let's get this out of the way first: 'tone of voice' is a rubbish term.

It seems unstoppable now – it's the phrase you find in most brand guidelines, when you get to the section about language. It's bedded in, to the point where no one stops to question it. But, embarrassing as it is, we writers seem to have given one of our key disciplines the wrong name. For 'tone of voice' is only half the story and half the battle. After all, it covers how you speak, but fails to mention what you say.

Your tone is all about the character that comes through in your language. Whether you say, 'Welcome, Ms Jones, how can we help you today?' Or, 'Hi Fran, what can we do for you?' Or, 'Come on in, Francesca, you're going to love this.'

Those choices tell audiences about the personality of your brand, making it more (or less) engaging. And that matters. A lot. But it misses out the content of your messages. When a new customer arrives, do you tell them you've been a trusted name in this industry for 150 years? Or that you've been voted Britain's Nicest Place To Work three years in a row? Or that you've just transformed investment banking with your new app? All three could be true. How you prioritise them

– and whether you mention them at all – will be just as critical as your tone when it comes to how you're perceived. That's why, at Reed Words, we prefer 'brand voice'. (That, and the fact it's the clearest, least pretentious term we can find.)

Style is critical, of course: phrasing, formality (or lack of it) and whether you use quick, choppy sentences or long, flowing ones are all important aspects of a voice. But substance is just as vital. What does the brand want to achieve? Who are its competitors, and what are they saying? What is the audience looking for – and what can we say to persuade them we're the place to get it? A fully-fledged brand voice that balances tone and content is a strategic tool as well as a creative one – a red thread that runs through every touchpoint of the brand, if you like. And these days, that brand voice matters more than ever.

BRAND VOICE WORKS AS BRAND GLUE

As we all know, brands project themselves in more complex ways than ever. You can now encounter an organisation in a tweet, live chat or Facebook post as easily as a TV ▶

FIND YOUR VOICE
TOP TIPS TO DECIDE HOW A BRAND SHOULD TALK

1. FIND YOUR STARTING POINT
Most of the time you're replacing, or evolving, an existing voice. Why? What's it not doing? What work's been done on the brand thus far? Review the existing comms. Asking lots of questions and understanding the context for the voice means you're not starting with a blank sheet of paper, but a map.

2. IT'S NOT JUST TONE
How you speak is vital, but is only half the story. A strong voice is also clear about what it's saying. What are the central messages? Do they change for different audiences? Often, these answers also affect the tone – if we're saying A, we should really sound more X.

3. TALK TO YOUR CLIENT
We've worked with clients where employees turn out to be exemplars of the desired voice. For a recent rebrand, a good deal of our inspiration came from two customer service reps. They built amazing relationships through their use of voice. One even reversed an assumption we'd made about the audience, unlocking a whole new dimension of the voice.
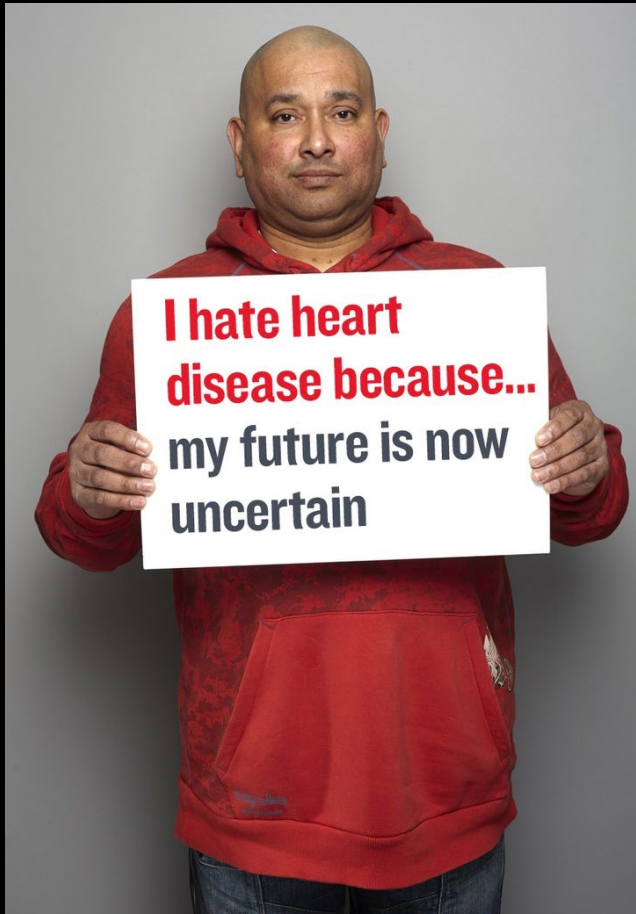
4. MAKE IT TRUE
For writers, each brand voice is a temporary project. For those charged with bringing it to life (the client), it's more permanent. They need to want to use it. A voice should be an expression of what's best and most distinctive in a brand – not just a smart way of using language. There's no point foisting a voice on people who don't identify with it.

GETTING TO THE HEART OF THE MATTER

NICK ASBURY, FROM ASBURY & ASBURY, TALKS ABOUT CREATING TONAL SHIFTS IN THE CHARITY SECTOR, AND HOW BRAND VOICE INFORMS THE IDENTITY OF BRITISH HEART FOUNDATION

I hate heart disease because... my future is now uncertain

999 Call Push Stayin' Alive

FIGHT FOR EVERY HEARTBEAT

CHOMPY'S TEN TASTY MEALTIME TIPS

British Heart Foundation's brand voice is positioned around 'Fight for every heartbeat,' and uses direct and clear messages to get its point across.

British Heart Foundation (BHF) is an example of a big, socially useful organisation that has recognised the importance of writing in building a brand. I worked on several annual reports for them, as well as programmes aimed at children, teenagers, families and others.

Tonally, there's a big range – one minute you're writing children's poems about healthy eating, the next you're talking to teenagers about what happens when you go in for heart surgery. But there's an underlying spirit and commitment to good writing. The projects involved working with different design companies – but BHF's roster-based approach meant there was a consistency to it all. This was managed by Louise Kyme, the senior design and brand manager at the time.

I think a lot of tone of voice comes down to the people in the organisation – if there are clear internal processes, consistent personnel and good people overseeing everything, then you're more likely to see a recognisable voice emerging.

Tone has particular importance in the charity world, because there are contrasting ways to say the same thing. If you're fighting cancer, do you go combative, with phrases evoking battle and urgency, or do you go optimistic, like Cancer Research UK's 'Let's beat cancer sooner'? That tonal decision tilts your whole brand in a certain direction, and it's all to do with words.

A shift like that took place at the British Heart Foundation, when they repositioned around the line 'Fight for every heartbeat.' I wasn't involved in developing that line, but it's an example of how they approach branding from a verbal perspective.

In some ways, 'tone of voice' is the wrong term for it – it's about a strategic verbal narrative that underpins a brand. I don't believe you can rigorously police the tone of every single thing a brand creates – it's more like nudging the controls on an ocean liner. With the right verbal idea at the core, it will filter through an organisation and subtly shift the direction of everything that comes out.

A NEW WAVE OF MESSAGING

HOW HOWIES WERE PIONEERS IN BRAND VOICE, BEFORE THE TERM REALLY TOOK OFF

The trail is rough. Your base layer shouldn't be.

The Classic Vail t-shirt from howies. Made from 100% pure Merino wool, it feels great next to your skin, naturally.

howies
www.howies.co.uk

NOTHING BREAKS A VICIOUS CYCLE LIKE A VICIOUS CYCLE

howies

Bold and simple images and messages are blended to great effect by Howies. This language was established with an early icon catalogue and print campaigns.

Clare and David Hieatt launched their pioneering active and eco-friendly clothing brand in 1995. David was a former ad copywriter himself, and Howies made inspiring and inventive use of words from the get-go.

The catalogue, which mixed in products with thoughtful, passionate writing, as well as illustration and photography, felt more like a zine. The resulting voice was rangy and loose – a perfect fit for Howies. This clever use of language helped sell the company's products without the customers explicitly feeling they were being 'sold to'. All this helped Howies build a community of fans, rather than just a customer base.

SERIOUS BIKE KIT

howies
EST. 1995

spot or poster. Gone are the days when 'identities' could be 'managed' with a book full of logo sizes and Pantone numbers (if they ever really could). Brands now have much less control over how they appear. Often, they're embedded in someone else's platform – their own 'look and feel' becomes subject to someone else. So anything that can create that crucial 'red thread' through every touchpoint becomes an extremely valuable tool. Brand voice does that just beautifully.

Twitter is an obvious example. On a mobile app, @Nike looks pretty much the same as @Adidas. The two obvious differences are the logo – and the language. Looking at the two feeds, @Nike's copy is strikingly short, sharp and active – even in conversation. Very 'Nike', in fact. As I write, its most recent tweets (all @ replies) say:
- He's learned from the best.
- Lace up for victory.
- Our running experts are ready to help you find the best fit.
- Following in his footsteps.
- Champion of the 100m crawl.

That's a pretty consistent voice – and we can probably all agree which is the weak link. The last one, by the way, is in response to a photograph of a Nike-swaddled baby.

And @Adidas? Again, here are the latest five tweets at the time of writing (all @ replies again):
- Proud to have Sidney Crosby in the Team adidas fam 👊🏼
- Making the world a better place through sport 💪🏼
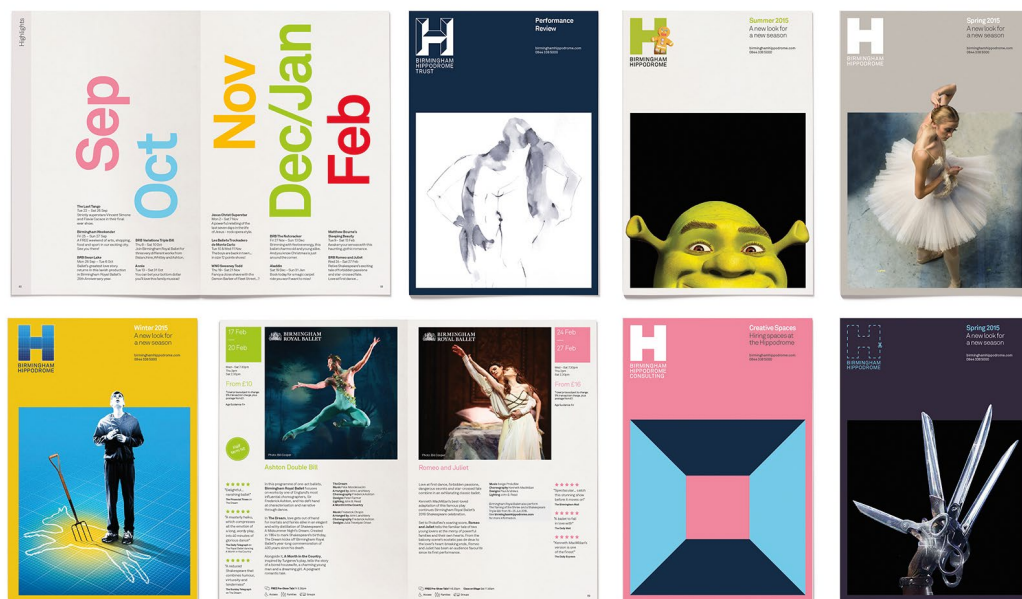- We're proud of you 🙏🏼
- Team adidas 🙌🏼

Apart from the obvious decision to end every tweet with an emoji, this voice doesn't seem as sharply defined as Nike's. You could reverse engineer some basic principles

TAKING CENTRE STAGE
MIKE REED ON HOW WORDS INFORMED BIRMINGHAM
HIPPODROME'S NEW IDENTITY

A good recent example of how brand voice can affect brand identity is our work rebranding Birmingham Hippodrome with design consultancy Purpose, which won a Brand Impact Award in 2016. This was about much more than a new logo. It was about reinvigorating a great cultural organisation, inside and out.

As well as being the UK's busiest single theatre, the Hippodrome is a cultural and social hub for the region, supporting many community, education and outreach projects. But its brand had become dated and diffuse, overwhelmed by whatever production was playing. Its lack of clarify and consistency meant the productions, not the venue, took centre stage.

The Hippodrome needed to get back to being a brand in its own right. It needed a platform that would unite and inspire its people and its audiences and tell a clearer, more confident story about the amazing work it does. Overall, what it really needed was its stardust back.

At Reed Words, our first job was to help shape that platform, in collaboration with Purpose and the client. We weren't writing copy in the traditional sense, but ultimately this fed the voice: we came to understand the brand and its context on a deep level, and I like to think that the Hippodrome's strategy was sharper and clearer as a result of our input.

After that, came the more familiar work of creating guidelines, running voice training workshops with staff from the theatre, and creating copy for print literature and the website. All of it built from a fundamental driving principle: Live for the show.

This is what a brand voice project should look like, from the writer's perspective: a proper engagement that helps us properly understand the objectives and context, and genuine collaboration with client, designers and strategists. Because when everyone works together, everyone wins.
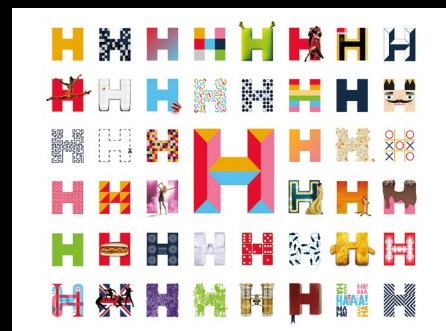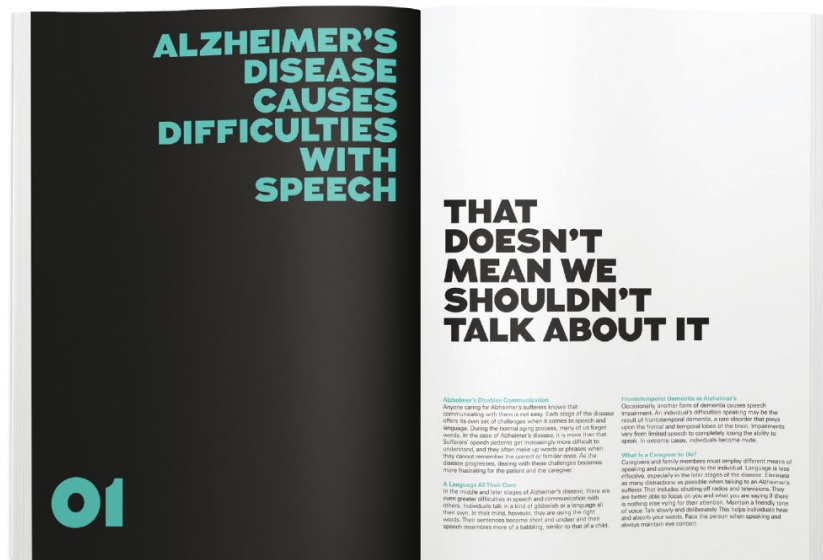

The identity for Birmingham Hippodrome – by Purpose, in collaboration with Reed words – was informed by the idea of 'a stage for life'.

AN UNFORGETTABLE CAMPAIGN

MIKE REED TALKS TO FORMER INTERBRAND CREATIVE DIRECTOR, MIKE RIGBY, ABOUT WHY
VOICE WAS SO IMPORTANT FOR ITS SUCCESSFUL ALZHEIMER'S AUSTRALIA REBRAND

Simple calls to action paired with bold, clear images helped transform the way Alzheimer's Australia was seen by both citizens and the Australian government.

The Alzheimer's Australia rebrand is one of those jobs I wish I'd done. Interbrand created an enormously powerful identity, integrating writing and design seamlessly.

"Alzheimer's disease is dubbed 'the silent epidemic' because of a lack of coverage and understanding surrounding the disease," recalls former Interbrand creative director Mike Rigby (now at R/GA in New York). "Our goal was the break this silence by creating a powerful verbal brand designed to get people talking."

At the time, Alzheimer's wasn't recognised by the government as a chronic disease – which meant it lost out on millions of dollars of funding. The Interbrand team saw the rebrand as a moment to galvanise the organisation – and the nation – to change. And voice was at the heart of it. "The identity system works like an ongoing, inspiring conversation," says Rigby. "The simple thought being: if you start to talk about it, that's when you start to remove the stigma. It helped to create a grassroots movement."

The language is deliberately positive and optimistic, avoiding what Rigby calls 'the guilt card' – which is often favoured by charities. The messages utilise imperatives, too, for direct, inspiring calls to action: 'Understand Alzheimer's, Educate Australia.' 'Fight Alzheimer's, Save Australia.' These are words on a mission, deliberately rallying people to the cause.

The new identity captured the charity's passion, and spoke irresistibly to its audience. Eight months after it launched (with the help of a march on Parliament), the government changed the law, made dementia a national health priority, and assigned it $350 million of new funding. That victory wasn't just down to the writing. But it shows the potential of a strategically driven voice, where tone and content have been considered together – and in partnership with design – to deliver a focused, compelling message.

CRAFT YOUR VOICE

KEY ADVICE FOR PUTTING BRAND VOICE INTO ACTION

1. GET PRACTICAL

It's not easy discussing this stuff in the abstract. Create some sample copy to kick about with the client. Nothing too long, but enough to inspire some meaningful, practical feedback. Say, 150-200 words.

2. DON'T BE SHY

A voice that sounds like all the others isn't much use. Use the early stages of development to push the language. Not for the sake of it – you need to back up ideas with sound thinking. But show what's possible. There are lots of safe conventions in branding, but look beyond them.

3. STAY PRACTICAL

No one wants to look up the 'rules' every time they have an interaction. Keep guidelines short, focused and practical. Look for ways to capture their essence in memorable ways. On one global rebrand, we created a simple persona – The Engaging Expert – to sum up the whole voice. For another, we used three alliterative words: happy, helpful, human. These simple mnemonics help everyone keep their writing (and speaking) on track.

4. STAY IN TOUCH

One of the most frustrating aspects of voice is how quickly it slinks back to its old ways. Push to stay in touch with the brand as the voice beds in, and run regular reviews to see if it's on track. That's not always possible, but if a client's investing in a whole new way of speaking, it seems crazy to be back to the old way a year later.

▶ based on the Nike list. And many readers could probably guess the brand from those tweets alone. Both would be trickier with Adidas.

The point is, Nike's brand comes through powerfully, with zero visual support. That's voice as brand glue. If you can get the same tone and messaging running through your ads, tweets, app, website, packaging, and everything else, it reinforces the brand at every encounter, wherever it happens. That's not easy to achieve, obviously. In fact, once you get to any sort of scale, it's bloody hard. But it's a tremendously powerful asset. And brands have finally woken up to it – big time.

REWRITING THE RULEBOOK?

In a way, none of this is particularly new. The fact that you should change what you say and how you say it depending on what you're writing is kind of obvious. It's not like Bill Bernbach wrote every VW ad a different way. And David Abbott didn't write for Sainsbury's the way he wrote for the RSPCA. Copywriters – and audiences – have always understood that brands have personalities, which their voices should reflect. Even so, it's taken a long time for 'brand voice' to move from that sort of intuitive, background assumption into more of a recognised discipline.

Perhaps that's because writing is one of those crafts that's easily overlooked. The best writing is often almost invisible. As George Orwell famously said, it's like a windowpane: revealing its subject with beautiful clarity, but never drawing attention to itself.

Writers don't help, to be honest. We tend to be a quiet bunch – very good at grumbling in pub corners about how little people understand or respect writing, but perhaps less brilliant about really getting out

there and promoting it. Despite all that, voice has slowly edged into the branding limelight over the past 20 years or so. It's still establishing itself in many minds (and budgets), but we've come a long way from: 'Here are the layouts, can you just fill in the text boxes please?'

HOW COPYWRITING DISCOVERED ITS VOICE

Looking back, things seemed to really get moving in the latter half of the 1990s. For me, a few points along the way seem especially relevant.

First, in 1995, there was Howies (see page 64). The clothing brand's clever use of copywriting fitted its products and catalogues perfectly, and helped take the brand to a new level – with customers becoming fans, not just consumers.

In 1997, Interbrand gobbled up legendary British design firm Newell and Sorrell – swallowing, in the process, a chap named John Simmons. A passionate believer in the power of words, Simmons was frustrated that this side of the brand equation was so overlooked. He coined the phrase 'verbal identity' (an equal partner to visual identity), and built a division at Interbrand to offer it. That he could do this – that a major agency would support it, and clients buy it – was another big sign that words were gaining new currency in design and branding.

Innocent burst onto the market in 1999, and as anyone who's attended a brand voice workshop knows, it changed the world. As its writer and head of brand, Dan Germain, has said, Innocent was a social brand before social media even existed. It even had its own hugely popular festival, Fruitstock. And arguably, it was Innocent's unique voice – silly, jolly and almost never about fruit – that was a massive contributor to its success. ▶

SIMPLE WORDS

MIKE REED ON HOW REED WORDS AND THE PARTNERS
CREATED THE SIMPLE VALUE RANGE FOR ARGOS

The packaging for the Simple Value Argos range uses short and snappy copy to reflect the
simplicity of the goods, and the honest tone reflects the products' solid quality and good value.

**Reed Words has been working closely
with The Partners on the Argos brand
for a few years now, helping reposition
the brand as it becomes a digitally
driven retailer with a much more
confident, 'can-do' personality.**

Our first job was to help establish a
fresh voice for the core brand, and write
guidelines that would help set it up for
the future. As always, our aim was to
keep those guidelines brief, practical
and straightforward. A big, beautiful
tone may look impressive on the shelf,
but that's usually where it stays.

We also ran a number of training
sessions for Argos teams, helping them
use the voice confidently and creatively.
As with any organisation, the people
are a critical medium for the voice: in
emails and letters, over the phone, on
social media, in meetings and live chat
– they're the ones who are talking to
the audience every day. They need a
clear, memorable sense of the
character and voice of the brand that
they represent, day in, day out.

With the core brand in place, we
created 'sub-voices' for four own-brand
ranges, including the 'no-frills' Simple
Value collection. These are the simplest
of products: the kettle boils water, the
toaster toasts bread, the doorbell
goes ding-dong. No bells, no whistles.
The Simple Value voice celebrates that
simplicity, in the bold, playful lines that
adorn the packaging and describe the
products in simple terms.

With 140-odd products in the range,
it wasn't logistically or financially viable
for us to write every single pack. So we
solved this problem by writing around
50, and then creating mini-guidelines.
These guidelines gave Argos' own
writers a template to follow, as well
as a host of examples for inspiration.

"We wanted the brand, and the
customers, to have some fun. The copy
does that brilliantly. It's dead simple
and really friendly, making a virtue of
how no-frills the products are," says
Mark Wood, design director at The
Partners. "The collaboration between
Reed Words and the designers was
critical," he continues. "We brought
the packaging together as a whole,
not as separate bits bolted together.
That's when it works best."

The approach seems to have
worked, as the work has gone on to
win several awards, including a silver
Cannes Lion, a Brand Impact Award and
two D&AD Pencils in Writing for Design.

In the same year, D&AD
recognised the emergence of
Writing For Design with a new
award category of that name. And
in the years since, brands and
consultancies have rapidly become
more sophisticated in the way they
use – and commission – writing.

They've started involving writers
at much earlier stages of branding –
which makes sense, when you think
about it. When you're trying to boil
a complex offer down to a two-
or three-word essence, it's worth
having a wordsmith in the room.

More and more, brand writers
are doing what they should have
been doing all along: helping shape
and crystallise the strategies behind
brands, as well as developing the
guidelines and communication.

LOOKING TO THE FUTURE

Looking at the examples we've
covered, it seems brand voice can be
useful in everything from clothing
to charity to chatting to customers
on the phone. As as far as we can
tell, the future looks rosy for brand
voice. (Unless it's just our spectacles.)
Partly, it's because of a need for
coherence in an increasingly
omnichannel world that never
switches off. But it seems there's
also a deeper recognition of how
powerfully words can capture
subtle, complex ideas in clear and
compelling form. And as brands
find more ways to talk (think
artificial intelligence, for example),
their voices can only become even
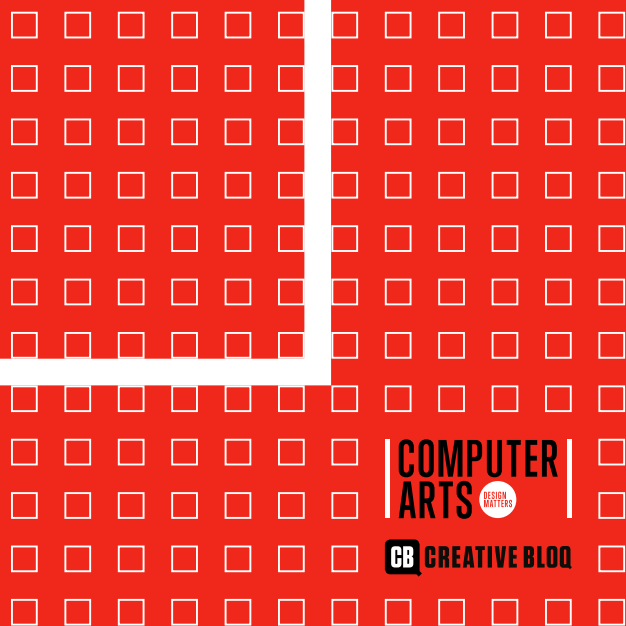more important in the future. ◻

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brand impact awards.

For a full list of categories and entry instructions:
www.brandimpactawards.com

PART 7

This special 10-part series, in partnership with D&AD, is curated by this year's New Blood trustee Tom Manning. Each advice-packed article reveals the skills it takes to survive and thrive as a young designer in the modern industry, and this month, Tom explains why learning to code could transform your design career. *Subscribe on page 38 to get the rest of the set, or see page 74 for back issues.*

TOM MANNING, D&AD NEW BLOOD TRUSTEE 2016
Tom is carpeing all the diems. Attempting not to make advertising as a junior creative at Havas London, he was also elected D&AD New Blood trustee in October 2016. In his spare time he makes, designs and codes fun things on the wild wild web. He wrote this bio himself, in the third person, to try and make it more legit.
www.dandad.org

Above and top right: Dani Balenson
New York designer Dani, who works at Vox Media, built her portfolio site from scratch with help from SuperHi.
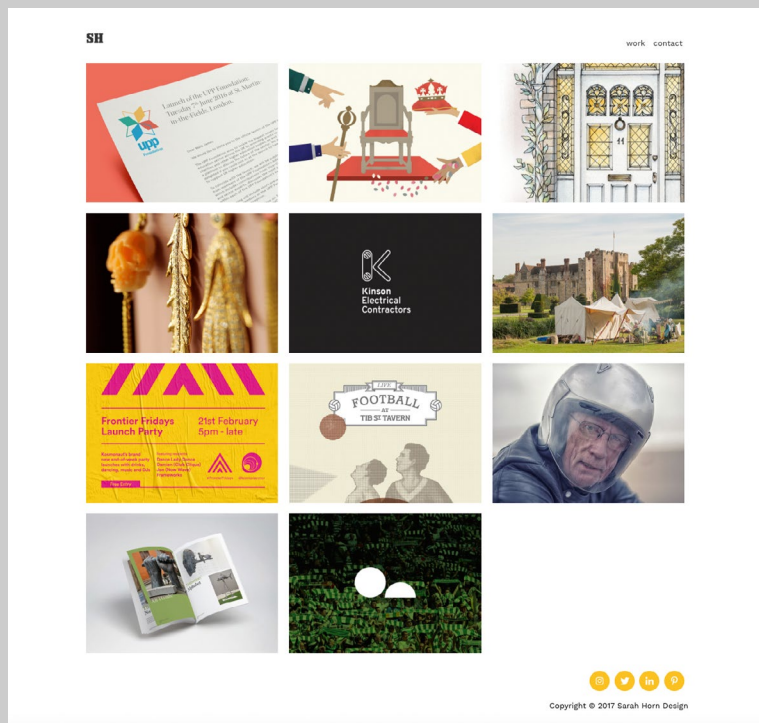www.danibalenson.com

HOW TO MARKET YOURSELF ONLINE

In the seventh part of our D&AD series, **Tom Manning** reveals why learning to code could transform your career as well as your website

When a person tells you that you're one in a million, it might make you feel all warm and fuzzy. But when a Google search tells you that you're one in about thirty million results (calculated in 0.37 seconds), suddenly you can feel a little insignificant. So to stop yourself going into an existential tailspin, you create a personal website. It's your space to set out your stall and display your wares in the bizarre bazaar of the interweb. But is your website helping to sell your work, or is it giving off mixed signals?

To find out more, I spoke to Rik Lomas, the founder of SuperHi, a code school that he says, "shows you how to make sites you'll actually want to make." I spoke to Lomas about how to make a site that stands out and what pushed him to start SuperHi, and got his advice on the best ways pitch yourself online.

Lomas made his first website in 2001. "It was an underground online magazine for the other students in my sixth form, which kind of took the piss out of the teachers. The idea was originally from a friend's magazine of the same name, but we found it took forever to get it printed and distributed, so we put it on the web instead." Lomas quickly got frustrated with the limitations of drag-and-drop web design

Above: SuperHi
One page of the Rik Lomas' SuperHi website, which highlights a free email guide on how to start coding.
www.superhi.com

Above and right: Wonderers
London-based childrenswear company Wonderers has a website designed by a SuperHi graduate.
www.wonderers.co.uk
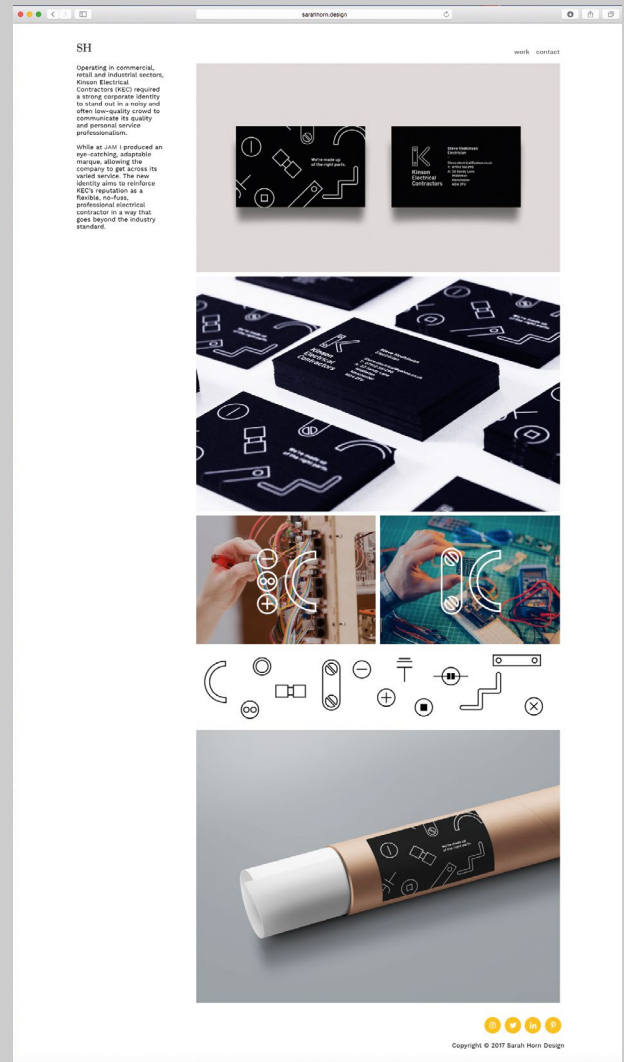
YOU SET YOURSELF APART BY KNOWING HOW TO GET OUT OF USING STANDARD TEMPLATES

packages like Dreamweaver, so just started playing around with the code. "I self-taught myself over a long, long period of four years with lots of getting stuck with no one to talk to – it took me way longer than it should have!"

Today, there's a plethora of platforms where you can quickly get a website up and running, but I asked Lomas if there's a subtext that designers should be aware of. "Some designers talk about 'creatively breaking the rules,' then use a standard template that another designer has made on a generic hosting platform. Is a designer being creative if they can only use templates? Will they break the rules when it comes to their own website? Do they even know how to break the rules? They're called templates for a reason – they're example guides for the average person to use. You set yourself apart by knowing how to get out of those templates," he says.

Lomas started SuperHi to help users break away from templates. "We wanted to not only teach better, more practical material, but make tools for beginners to learn to code. Many of our students have tried services like Codecademy. But because they get stuck

and find it really dull, they assume learning to code is dull too. Think about your worst teacher at school and how you probably hated going to those lessons. Now think of the best teachers and how sometimes they would blow your mind with what they teach. We teach the same thing [as Codecademy], but we teach completely differently," says Lomas.

When you learn to make websites in a different way to most people, it stands to reason that your website will immediately start to feel distinctive, and more you. "A lot of the best designers really get their personality and their politics into their work" says Lomas. "The authenticity of it is something you can really feel. You can see it in their social media as well as their work." Beyond the bubble of your personal site, it's useful to be anywhere online where you can show off your work. "Sites like Ello, The Dots, and Dribbble are good places to start. Some people feel awkward about self promotion, but it's part of the job of being a designer," advises Lomas.

But bear in mind that when you hit 'publish' at home in your bedroom, you're also on view to the rest of the world. Lomas is a self-confessed internet stalker. "Not in a creepy way," he's quick to add. But when he was recently hiring and someone applied

WONDERERS

with a decent CV, he Googled them. "I found their Twitter, where they were being racist and offensive to pretty much everyone they were interacting with. It was shocking how different their application was to their online persona," he states, adding that he chose not to take the application any further.

Whenever I check out a designer's personal site, I always make a beeline to the About page. I'm less interested in what someone says, than the way they say it and what this one page reveals about them. Do they reel off a list of awards and educational achievements? Or tell a joke? Or bitch about their old workplaces? Lomas does the same, and he wants to know: "Does the person take themselves seriously or are they fun? Do they write well on top of designing well? The biggest two things I'd be looking for are willingness to learn and excitability. I want to work with other people who love to learn about as many things as possible, and I want to work with people who are excited and don't just see designing as a job. The way you do this is showing a variety of personal and collaborative projects," he advises.

And if you're anything like me, there are plenty of projects cluttering up your desktop that have never made it onto the web because you've been too preoccupied with tweaking the design of the site itself (or because you find uploading too laborious). For the former problem, Lomas has two words of advice: "Do it!" he urges. "Nothing is ever perfect, and there will always be things you want to change. There's parts of the SuperHi website I'm not happy with; I'm not unhappy with them but they could always be better, but people compliment us on them. They say, 'Oh I really like this part,' and I go, 'Thanks,' but secretly I think, 'Ugh, that bit sucks, it could be so much better.' Being closer to your work means it's harder to let go. There's no right or wrong time to make things public, but the sooner the better." ◻
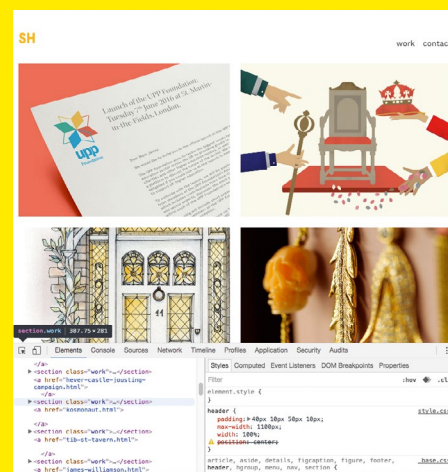
GOING OFF CODE

TOM MANNING EXPLAINS WHY STEPPING AWAY FROM THE CSS CAN BE INCREDIBLY LIBERATING

One of the best ways to understand the stuff you like on the web is to inspect other people's code. In Chrome, this is a simple as right-clicking and hitting Inspect from the drop-down menu. With a simple click, you can get under the hood of any site on the web and discover its ingredients.

However, after I'd spent months pulling together all my favourite finds on the web to create my own site, I ended up with a Frankenstein's monster of a homepage. My solution? Delete the CSS. Having a site which is styled by the internet defaults suddenly felt incredibly freeing. I didn't have to obsess over tiny elements no one would notice and could just get on with the work.

What's more, almost no one else seemed to being doing this. My 'undesigned' site ended up as a springboard for conversations with potential employers, as I explained that it's precisely because of my curiosity and interest in design that I had to 'un-design' my site, so I could focus on projects.
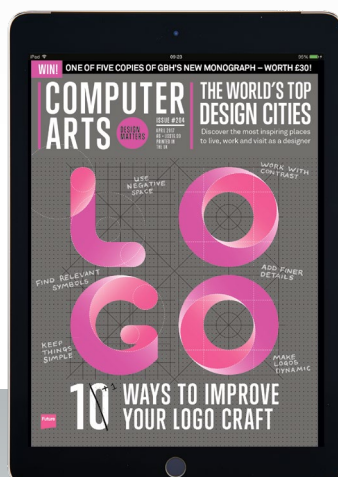
PROJECTS

Computer Arts goes behind the scenes with world-leading designers as they reveal their working processes...

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HOW TO DESIGN WITH CHARISMA

jkr believes that with the right amount of charisma, any brand can be turned into a peacock among the pigeons. The team also discuss why, in their eyes, all briefs and clients are equal...

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■ VIDEO INSIGHT

HOW TO DESIGN WITH CHARISMA

Founded on the principle that all client briefs matter equally, **jkr** believes that a bit of charisma can help turn any brand into a peacock among the pigeons

JKR GLOBAL
Founded in London in 1990, jkr now also has offices in New York, Shanghai and Singapore. Proudly independent, the agency grows brands by "abandoning the generic, and pursuing the unmistakable", and was ranked in the top 30 for peer reputation in CA's UK Studio Rankings 2016. www.jkrglobal.com

When Joe Jones, Andy Knowles and Ian Ritchie set up their eponymous agency 27 years ago, it was in response to their frustrated perception that too much design work was done for designers' personal merit, rather than for the genuine benefit of the brand in question.

"That's still relevant today," insists James Nixon, MD at jones knowles ritchie, better known as jkr, and based in an old Jim Henson puppet factory in Camden. "Everything we do is through the lens of commercial value to the brand, not for the vanity of the creative individual. We'll always do the right thing to do the brand justice, and be grown-up about some of the challenges brands have got in the modern era."

Its client base ranges from household names like Budweiser, Domino's and PG Tips, through to boutique challengers like luxury perfume-maker Penhaglion's, and chickpea-based snack Hippeas. But according to Nixon, jkr doesn't ever distinguish between clients in terms of scale or significance: "No one brand is any different, less or more important than any other," he insists. "Everything needs to be top quality."

"I've worked other places where certain FMCG brands wouldn't be given the time of day," reveals creative director Sean Thomas. "Every single job here is seen as an opportunity, and most of our best work has been for brands that a lot of other agencies would just treat as bit of a cash cow."

In an industry largely dominated by the big four holding companies, the agency's independence is another key part of its identity. "It's massive," confirms Nixon. "It means we can put the work ahead of everything. Between Sean and I, we make every decision through the lens of how the work's going to get better. And if the work's great, success follows."

Here, we talk to Nixon and Thomas about the DNA of the agency in more detail, and how they ensure that approach works in practice…

Can you tell us more about jkr's ethos?
Sean Thomas: 'Charisma by design' is our mantra. It's a phrase we've used on and off since the founding days. A good metaphor is: in a sea of pigeons, there is only one peacock that stands out and gets noticed.

It's amazing how many briefs start with clients looking at competitors and thinking, 'They've got nice-looking oranges,' or, 'They have the best-looking leaves.' People think the answer is copying others, but we believe it's about looking at yourself and figuring out your place in the world. When you know what you stand for, why you do what you do, the brand unpacks itself. Then you can start having fun.
James Nixon: We use this Oscar Wilde quote a lot: 'Be yourself. Everyone else is already taken.' We're getting to a position now where we can measure charisma traits, and associate that with irrational behaviour in terms of buying patterns. Why would I buy a £200 pair of trainers, when I can buy a £10 pair? It's about evoking the charisma message through actual price and profit for brands.

Is packaging design still your core offering?
ST: It's where we started, and what we're known for, but it's part of a bigger brand world now. The challenges that packaging has of standing out in a busy environment also translate to online, social and in-store activation. There are hundreds of thousands of messages a day, so most clients ask us to start with the brand.

We figure out what the brand is about, what it stands for, its point of difference. If the pack is what needs addressing, we'll do that. People ▶

▶ often jump to that too easily – 'We need to refresh the pack, as we haven't done it for 18 months' – but could be missing the bigger point, which is a challenge their business faces in a completely different part of the ecosystem.
JN: Often the pack brief leads to more with the brand. We're very good at creating our own briefs; asking the client for permission to do certain things, and provoking them in a way that will answer the brand's key challenges. Pack is often just the foot in the door for us.

How important is it to preserve and restore brand heritage for longer-established clients?
ST: Personally, I think going back to something from 20 years ago and redoing it, unless there's a valid reason, is a bit lazy. You have to take each brand as an individual example. For Budweiser, over the years they had stripped the cost out. They were telling people they were the king of beers, but didn't look or act like it. They had to get their confidence back, and that's why that project was all about going back to the heritage, to make it the best possible version of itself.

There was an amazing point in the redesign process where we realised you could recreate the original label in Microsoft Word, because it used generic fonts and elements you could get online for free. We said, 'That's not ownable enough,' and that was a turning point.
JN: Great design wears in, bad design wears out. We have a lot of design work still in the world that was done 15 years ago. We talk about fresh consistency – we like to keep the brand relevant and fresh, but consistently make sure it's telling the story it always has. It's really easy in the creative business to change everything for the sake of it. We don't do that. We always do the right thing for the brand, and retain the heritage, and the Budweiser work is probably the best example of that. There was a great quote from the client: 'We're revered like a church, but stale like a church.' That was basically our brief.

Does your creative process differ at all between different types of client?
ST: Not at all. We do have craft-specific teams, and more FMCG-focused teams, but everyone has a good mix of work. I like the freshness of that. I think you should be able to be better at some things than others.
JN: It's not just the creative lens, but managing the client as well. The luxury industry has a very different approach to viewing and critiquing work to the big FMCGs. We're good at understanding the context of the client. When someone comes knocking, we know the world they're in, and can tailor the talent to complement it. And our door is always open for great creative people. ▫

Left and below: Inspired by the fact that the vast majority of Domino's pizzas are ordered in pairs, jkr developed the boxes into a physical expression of the pizza chain's logo, alternating red and blue.

▶ **TAP TO WATCH THE VIDEO NOW**
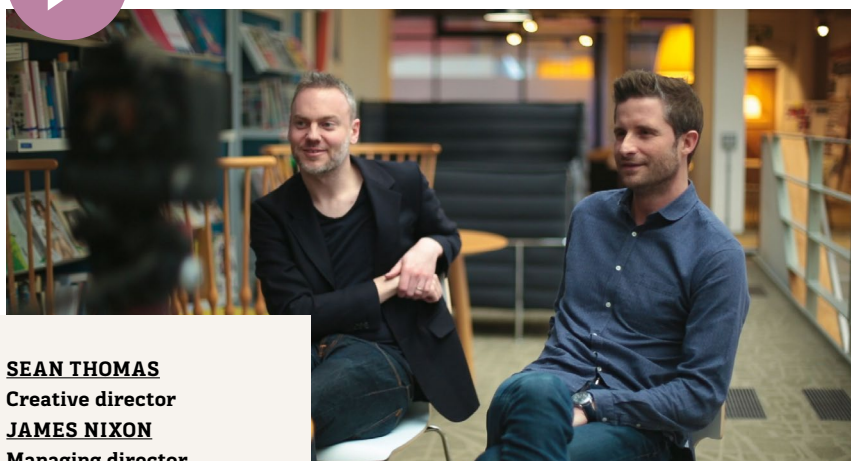
SEAN THOMAS
Creative director
JAMES NIXON
Managing director
Sean joined jkr six years ago, and oversees the London office's creative output. With an advertising background, James has been at the agency for seven years and handles the business side.

MAKE ANY DESIGN BRIEF AMAZING
In our first video, creative director Sean Thomas and managing director James Nixon reveal how jkr brings charisma to clients of all sizes, and why independence helps them focus on the work.

Right and below: For luxury London perfume brand Penhaligon's, jkr created this collectable gift set to celebrate its "witty and wildly creative English personality," with a series of "opulent objects of desire".

TAP TO WATCH THE VIDEO NOW

JORIJN HARMS
Account director
FRANCES GAILLARD
Global business director
Dutch-born Jorijn handles several key accounts, and has been at jkr for a year. Frances handles business development, working with global clients such as PepsiCo and Philip Morris.

PUSH YOUR CLIENTS FURTHER
For our second video, account director Jorijn Harms and global business director Frances Gaillard discuss the art and science of client management, and how to push the boundaries.

FOUR WAYS TO WIN CLIENTS OVER

Jorijn Harms and Frances Gaillard reveal how jkr gets the most from every client relationship

1. Preach what you practise
"If you show a client additional stuff through which their brand can live and express itself, no one is going to say no to that," insists jkr's global business director Frances Gaillard. "Show proof that their brand can live in this way, and excite them. You need to be an evangelistic ambassador for the work you do."

2. Find a shared vision
"Stubborn clients can be both a challenge and an opportunity," admits account director Jorijn Harms. "Don't focus on the client – focus on what the brand needs. That's what the client is looking for too, and if you can convince them of that vision in mind, you'll have a shared challenge."

3. Take clients on a journey
"Just like we take audiences on a journey with a brand, it's important to take especially stubborn clients on a journey with you," continues Gaillard. "A journey that has persistence, is always about passion, and you're always proving yourself."

4. Go a step further
"Be provocative, be bold," urges Harms. "Intentionally go a bit further than you know a client is comfortable with. Maybe the first time they'll be a bit shocked and they'll say no. Feel where the boundaries are, and how far you can go. If you can keep the work exciting, it'll make sure the brand is really alive."

HOW TO MASTER BRAND VOICE

Chris Sharpe and Brett Stabler reveal how jkr handles the copywriting side of a brief

1 Bounce ideas around

Head of brand voice Chris Sharpe often articulates the initial idea to inspire the design team, but it's a two-way thing. "It's nice to have a bit of table tennis back and forth," he says. Both Sharpe and design director Brett Stabler agree that ideas can, and should, come from anywhere: "It's just words and pictures at the end of the day," grins Stabler. "It's a 50/50 relationship, and when you work those things in parallel, the end result is much better for it."

2 Know your limits

Finding the correct approach to copywriting depends on the context. "I may be best placed to do it – I can be a chameleon – but sometimes someone with experience in the sector will be a step ahead," reasons Sharpe. Stabler sees similarities in design: "Any designer can have a go at something, but it may get to a point where, for example, a calligrapher would be better because they're a real craftsman rather than a jack of all trades," he adds. "Part of design direction is knowing where your limitations are, and when you need to find a specialist."

3 Make every word count

"Words are very important to any brand," believes Sharpe. "The back of a pack could make you fall in love with a brand. It might seem like a small thing, but it lifts the whole thing." He gives the analogy of giving someone a gift: "It might be wrapped perfectly, but it's the little card that tells you who it's from that lifts it that notch further, and we like to surprise and delight in that sense." Stabler gives jkr's work for PG Tips as an example: "On the box, it says '80 lovely cups of tea' rather than a cutout robot telling you that there are '80x teabags'. That human touch often comes through the words more easily than the visuals," he says.

Above: jkr's Budweiser brief was to re-establish the iconic American brand as The King of Beers. Focusing on the tagline 'brewed the hard way,' the agency hand-crafted every detail to restore the beer's heritage.

Left: jkr helped build organic chickpea-based snack brand Hippeas from scratch: "Peas, packs, purpose and all."

TAP TO WATCH THE VIDEO NOW

CHRIS SHARPE
Head of brand voice
BRETT STABLER
Design director
Having started as an account manager, Chris carved his own niche at jkr, moving 'brand voice' up the agenda. He works closely with Brett, who moved to the agency from Landor in 2013.

HOW TO CRAFT GREAT COPY

In our third video, head of brand voice Chris Sharpe and design director Brett Stabler discuss the designer-copywriter relationship, and how jkr's 'brand voice' department came about.

Watch the videos on our YouTube channel: www.bit.ly/ca266-jkr

BECOME A VFX KING!

We go behind the scenes at ILM to find out how the VFX team harnessed CG hair and water to create a half primate, half human Kong

■ PROJECT DIARY

BUTCOMBE REBRAND: REFRESHINGLY ORIGINAL

Bristol-based agency **Halo** brought back the joie de vivre to the much-loved South West brewery, Butcombe

NICK ELLIS
Co-founder, Halo
Nick co-founded Bristol-based Halo – a creative agency focusing on strategy, storytelling and design. He has worked as creative director on global brands including Jack Daniel's, Live Nation, Unilever and SEAT.

DESIGN BRIEF
Nick Ellis

Butcombe had seen a number of agencies in its pitching process, but hadn't met anyone who really 'got' them. We'd recently redesigned Wickwar Brewing Co, redefining its brand and product proposition, helping increase sales. Butcombe loved our work on that project and felt we had a vision for its business that married strategy and creativity in a powerful way.

We have a wealth of knowledge in this space and recognised that we needed to come up with a different way of thinking about Butcombe to strategically reposition them. Our strategy focused on the brand, its reason to exist and reasons to believe in it, and we studied what the barriers and opportunities to consumer alignment were. From there, we were able to figure out what activations we could spark. It needed some commercial creativity – big ideas, brave work, but with a commercial head.

Butcombe's fanbase is one of the most loyal consumer groups we've ever come across. Launching in 1978 with the aim of creating one, brilliant session ale was a daring thing to do, but that daring, colour and creativity was missing from its visual identity. It had become a pipe and slippers brand, when really it's all about going against the grain and being passionate, with care and consistency in its craft. So many new beer brands push challenging flavour profiles, endlessly returning to provenance of the

PROJECT FACTFILE

BRIEF: Butcombe is a Bristolian brewery founded in 1978, and is an icon of regional brewing and a household name in the South, where people have a personal connection to it. However, the brand had become static. With the rising tide of craft beers, it needed a brand that retained its heritage but addressed today's market.
STUDIO: Halo, www.wearehalo.com
CLIENT: Butcombe, www.butcombe.com
PROJECT DURATION: 10 months
LAUNCH DATE: Autumn 2016, rollout ongoing

ANDY GERMAN
Art director and designer
Andy has worked for global brands such as Live Nation, Smirnoff and HSBC, contributed to a wide variety of identities for challenger brands, and creates artwork for bands and artists.

SINCE 1978

BUTCOMBE
BREWERY

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▶ product (either genuine or implied). We wanted to create a brand that got back to its roots and felt comfortable with itself – like an old friend you can always go back to, with a creative edge that reflected the vibrancy of the brewery and the simple joy of a great pint.

WORK IN PROGRESS
Andy German

Our focal point was modernising the Original Bitter label, and within that the Butcombe wordmark. The first thing we challenged was linguistic. Bitter might be traditional but who wants to drink something called bitter? So we changed it to Butcombe Original Beer.

We wanted to take an old logo or label and refine it, so that Butcombe would be going back to part of its heritage. However, when we went into Butcombe's archives, there was nothing tangible that we could latch onto. This nagged at us – we wanted to create an identity that looked like it modernised something really old.

Drawing everything by hand, we spent more time working on the Butcombe wordmark and the Original Beer label than anything else. We based some of the type on Linotype's Brown, which is a geometric sans serif. ▶

01 The Butcombe mark, prior to Halo's redesign.

02-04 The design process begins with pencil on paper in Halo's Bristol studio. The team drew, reviewed and refined the work, along with the client, during the development of the new brand.

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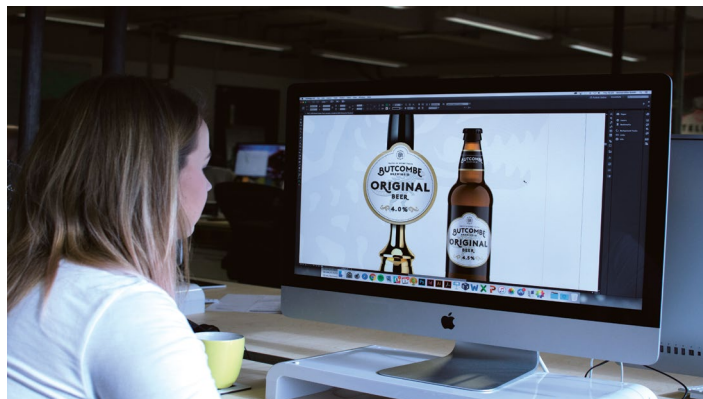
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UNUSED IDEAS

DARWIN FACTOR

Nick Ellis, on monkeying around with the label illustrations

The label artwork went through many iterations, with Halo's designers taking influence from numerous ideas and art styles. The shape the labels would take was settled fairly early, but the illustrations were a longer-term challenge. The chimpanzee was a Darwinian take on the word 'original', while this mosaic label was more of an experiment.

CREATING A CLASSIC LOGO

The central element of the visual identity was Butcombe's wordmark, Andy German explains

Once we had decided the direction we were going to follow, we put pen to paper. We wanted the logo to be hand-drawn so that it felt like Butcombe had reverted to an older logo.

We then took our preferred sketch, scanned it and brought it into Illustrator, where we played with different variations of the characters and thickened them. Trying to strike a balance here with the 'B' and 'E' was tricky.

We played with embellishments and added a strapline to the logo. We used LL Brown for our supporting font, but thickened and rounded it to fit in with our logotype. We also extended the 'R' to add character, and ended up using this device across the final branding.

For our 'since 1978' marque, we went back to paper, sketched first and then tried some variations in Illustrator. We wanted the type to fill the circle, like vintage type that would look like it's blown to the edge of a globe.

With the main Butcombe logo finalised, we created variants of it where we added or removed both the 'since 1978' and 'truth in every taste' straplines.

A hand-drawn, original feel was a key part of the aesthetic that Halo aimed for with the new Butcombe logo.

ZOE VENESS
Creative brand manager
Zoe has worked on a huge variety of fast moving consumer goods (FMCG) brands as well as an array of challenger brands, for over 10 years. Zoe also has a background in illustration for numerous smaller clients.

05 The six iconic label illustrations began with the flaming T-rex. Created by Pedro Oyarbide.

06 'Bar call' is what the pump clips and bottle labels needed, and colour choice was crucial.

07 Union is one of the '78 range, which takes Butcombe into the craft beer market.

08 Mock-ups of pub taps in the new Butcombe colours.

09 Proofs of the labels were tested in pubs and shops to perfect the colour choice.

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We maintained the simplicity of the colour scheme with black and white on the logo, and our exploration in type-only labels really paid off. It turned out to be some of the most exciting work we've done as an agency.

The label concepts were also drawn paper-first. We love getting away from the screen and putting something on paper. We tried various things. However, we'd seen the work of Pedro Oyarbide in Little White Lies magazine, he'd done a simple, powerful image of a horse on fire that had the spirit of what we wanted.

When we asked Butcombe what its biggest challenge was, the team said, 'We're seen as an old dinosaur.' There it was! We asked Pedro to draw a T-rex on fire, and by doing this, took an in-joke and turned it into a powerful brand icon. It became the illustration for the Original Beer label, and the style informed all the other labels.

CONCLUSION
Zoe Veness

The key thing that made this branding so successful was working closely with the client every step of the way. Our main contact was Emmy Webster, Butcombe's marketing director. She came to all our creative workshops and strategy meetings, and we even emailed and texted her our drawings throughout the process.

We realise a brand requires an emotional investment, and we don't want to be one of those agencies that is given the brief, takes it away, and comes back and says: 'Here's your identity.' We looked at strategy, creative ideas and delivery, sharing everything with the client. We even showed her our broad brushwork, and work that we hated, and brought her into the

06

"We asked Pedro to draw a T-rex on fire, thus taking an in-joke and turning it into a powerful brand icon"

conversation about our failures as well as our successes. You never know what you love until you've seen something you hate.

As testament to our working process, Butcombe trusted us when we told them they just had to launch the '78 Range. This is a set of monthly seasonal beers that will take Butcombe into a thriving craft beer market. It celebrates the year of its birth and features beers like Union (for all the union unrest in 1978), Heathcliff (because Wuthering Heights was top of the charts) and Nude (because Britain's first nudist beach opened in 1978, and it's made from naked oats). We developed two elements for each label to identify them as Butcombe products, then allowed a free hand in the illustration and use of materials. Butcombe never wanted to do an overtly craft beer, but this enables it to market a wonderful range that's authentically Butcombe, and relevant to today's drinkers. ❑

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10 Butcombe Blond, the lager in the range, sports a golden-maned horse on its label.

11 Bohemia pulls a regal lion and its red from the territory's crest for its emblem.

12 Rare Breed is by Countryfile's Adam Henson, who breeds rare cattle.

13 Nothing is more original than a T-rex on fire.

14 Goram is named after the mythical giants that created the Bristol causeway.

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15 Print collateral created for the Craft Beer Rising event.

16-18 The '78 range celebrates the year of Butcombe's founding.

19 Variations of Pedro Oyarbide's T-rex illustration for the Butcombe Original label.

■ **WORKSHOP**

HOW TO ANIMATE THE DISNEY WAY

Veteran animators **Jeff 'Swampy' Marsh** and **Dan Povenmire** – creators of Phineas & Ferb and Milo Murphy's Law for Disney – share their wisdom

01 In Povenmire and Marsh's new show, Milo Murphy's Law, anything that can go wrong will go wrong. Milo is the descendant of the namesake of Murphy's law.

DAN POVENMIRE
Growing up in Alabama, Dan always wanted to become a filmmaker and ended up attending film course at the USC School of Cinematic Arts. With the film techniques and storyboarding skills he learned, he went on to land a job drawing the Teenage Mutant Ninja Turtles. He met Swampy working on The Simpsons.
@DanPovenmire

01

ANIMATION LEGENDS

Dan Povenmire and Jeff 'Swampy' Marsh are two current-day heroes of American animation. Their talents span drawing, animating, writing, producing and they even write their own songs. While they've worked on top programmes like The Simpsons on Fox and Rocko's Modern Life at Nickelodeon, they've also created their very own shows for Disney. First came Phineas and Ferb, the animated musical comedy that ran for a decade, and they've just launched Milo Murphy's Law. When they introduced their new programme to the London press, we asked them to share their top animation tips.

PHOTOGRAPH ALL YOUR DOODLES
Dan Povenmire

I'm doodling all the time, and once I got a phone with a camera on it, I think it helped me a lot, because now I take pictures of every doodle that I do. I also 'favourite' all the ones that I like and go back to them later on. A lot of the characters in Milo Murphy's Law were drawings that I'd done years earlier, like the character Decker, who is played by Christian Slater in the show. When we found out that he wanted to do a voice, I went back in my phone and found the doodle, and was like: 'This guy!'

TRY TO MAKE YOUR CHARACTERS THINK
Swampy Marsh

Watch Nick Park. He has mastered the art of making the inanimate object appear to think. The moment things become real is when you can believe that these characters are thinking. It's not how big they smile or how fluidly they move, it's when you've created the illusion that the character is processing information, and that's that magic moment. I was watching Creature Comforts and just went, 'Oh, my God, he's nailed everything.' You watch the Brazilian Puma, who's sitting there on the log, he's like, 'Where I would like to live, and spend most of my time…' He's out there, he's thinking, he's imagining, he's seeing things from the past and the future and you go, 'That's alive.' That hunk of clay is now totally believable because he's imagining, he's remembering, he's thinking.

A SMALL CHANGE CAN MAKE A BIG DIFFERENCE
Dan Povenmire

If you do angry eyebrows and a happy face, it looks evil. If you do angry eyebrows and a sad face, it looks angry. If you do happy eyebrows and a sad mouth, you get perplexed. If you do sad eyebrows and a happy mouth, it looks like your character is in love. You can do all these

JEFF 'SWAMPY' MARSH
Swampy likes his nickname because it makes his real name seem longer. Before becoming an animator on The Simpsons, he worked in dozens of bizarre unrelated jobs, from selling computer accessories to making fibreglass racing cars. His drawing skills and handling of perspective landed him his first studio job aged 28. @mmonogram

different things, and then within that you can use the eyelids to change an expression entirely: between wide-open eyes for an evil expression, and half-open eyes for a dopey expression. It's like Candace, the sister in Phineas and Ferb - she's pretty happy right up until you put the eyebrows in, and then she's screaming at her brothers. Up until that moment it's, 'Aaaah!' and right then it becomes, 'You are so busted.'

THINK IN THREE DIMENSONS
Swampy Marsh

If you think of Bart Simpson, his head is a cylinder, a Coke can. Draw it, and turn that character in three dimensions. If he turns his head a certain way, you get a bigger circle on the top of his head and a smaller circle where his mouth is. If your character turns and moves in three dimensions in a way that feels solid, people believe it a lot quicker. That's the big thing that I learned when I started working on The Simpsons – how to construct things in a three dimensional way.

USE SIMPLE GEOMETRY
Dan Povenmire

In Phineas and Ferb, what's funny is that our protagonist Phineas and antagonist Doofenshmirtz are essentially the same – they're triangles with two circles for eyes. You can put the hair in and they're still impossible to tell apart. But if you add a crooked nose and a mouth, suddenly, one triangle is Doofenshmirtz, whereas with Phineas, the point of the triangle is his nose and his mouth is behind it. They're very much the same, just as Minnie Mouse is indistinguishable from Mickey – up to the point where you add features and they diverge.

HOW TO HANDLE EXAGGERATION
Swampy Marsh

How you handle exaggeration is down to the specific gag, and very much down to your sensibilities. We both have a lot of experience in prime-time animation such as The Simpsons and Family Guy, where it's all very small

reactions, not a lot of exaggeration. We've also worked on big, cartoony shows like Rocko's Modern Life and SpongeBob SquarePants. They had big, ridiculous events. We tried to meet somewhere in the middle for our shows Phineas and Ferb, and Milo Murphy's Law. If you're more in the middle generally, when you do go want to go extreme, it really plays big and that's when you get the effect you want.

ANIMATE THE ANTIC
Dan Povenmire

There's a standard thing in animation called 'the antic', which is really sort of three drawings, put in the right order. So if I draw Phineas reacting to something, he's going to go from a normal to an alert position. Something big happens, and he's got to react to it big. If you just draw the normal pose and then upright pose, it will just be okay. But if you give him the opposite action, instead of his head just going up, you have it go down first and then up, it becomes a bigger reaction to something. That was something I learned early on when I was trying to animate somebody suddenly running out of frame. It didn't look good at all until I gave him this whole swing back first – a big, cartoony anticipation of a movement and then have him run off. You've got to have your characters move in the opposite direction first to give it weight.

DON'T TRY TO BE PERFECT
Swampy Marsh

As much as I believe in the quality of animation, if you're telling a good story with some strong characters, you don't need Disney-level resources. You have to define your characters really well and know who they are and believe in them. And then, even a stick figure drawing will do. Think of Nick Park's The Wrong Trousers, and the character Feathers McGraw. He's a bowling pin! He doesn't have any expression at all. There's no smile. He blinks – that's literally all he can do. But you know when he's being menacing and evil. You know when he's discovered something. He changes the pace at which he walks, and he stops and turns.

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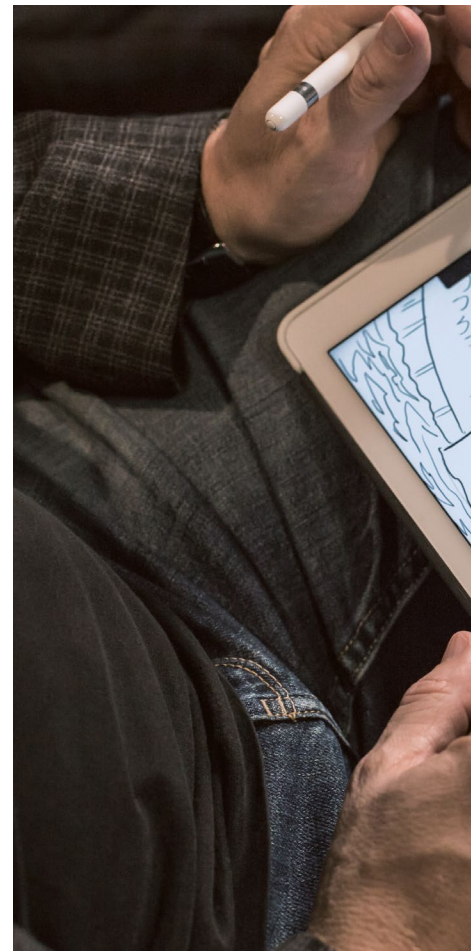
02 Povenmire demonstrates the Milo Murphy line work. All the characters were originally doodles.

03 SpongeBob, Family Guy and Phineas & Ferb characters, all sketched on Povenmire's iPad.

04 A comic book-style splash page featuring the cast of new show Milo Murphy's Law.

05 Povenmire demonstrates 'the antic' – creating anticipation for important character action.

06 'Weird Al' Yankovic provides the voice talent for Milo Murphy.

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WATCH MILO MURPHY'S LAW

Dan and Swampy's new show Milo Murphy's Law is airing at 5pm every Monday on DisneyLife in the UK. disneyxd.disney.co.uk

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■ PROJECT DIARY

BRAND IMAGERY FOR LAST.FM: MAKING WAVES

Boutique studio **O Street** developed a visual distortion tool to help Last.fm make a statement with its brand imagery

Top 10
most loved tracks
May 2016

Electronic

data

The Last.fm Story of Leonard Cohen

data

Mercury Nominee — Jamie Woon

discover

9 Songs You Need To Hear This Week

discover

Last.fm — introduces Rosie Lowe

session

Last.fm — Eagulls Session

session

Last.fm Sessions— Info Here

PROJECT FACTFILE

BRIEF: Last.fm uses a range of music-related imagery, across a variety of platforms, but so do its competitors. The company needed a way of applying its existing brand to the imagery used as a way of distinguishing it from other online audio services. It needed a solution that it could easily apply in-house while creating a range of new content.
**CLIENT:** Last.fm, www.last.fm
AGENCY: O Street, www.ostreet.co.uk
PROJECT DURATION: Two months

DAVID FREER
Founder and designer
David learned his trade at Glasgow School of Art and Rhode Island School of Design. He has lived both sides of the Atlantic, and spent the start of his career in London with Saatchi & Saatchi before co-founding O Street in 2006.
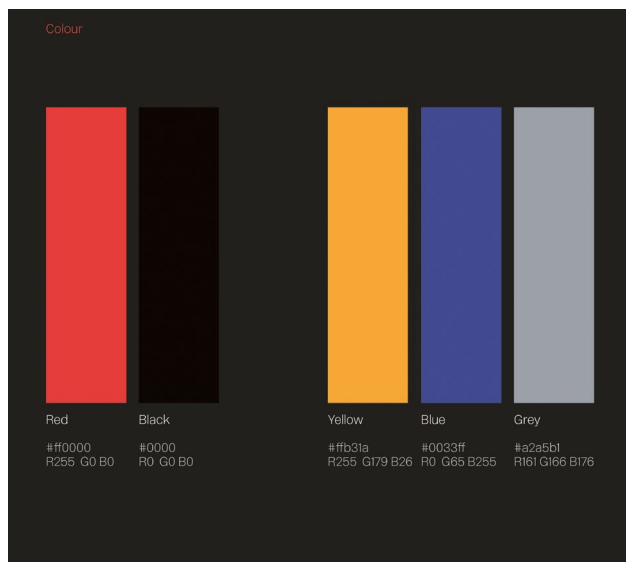

—Listen Play, Discover. #Mix

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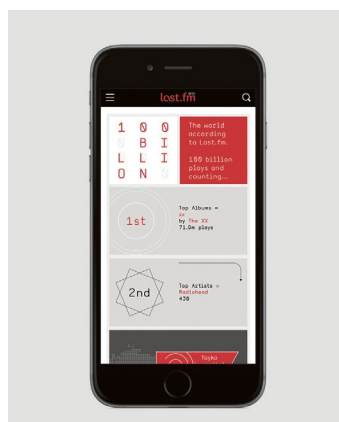
01 O Street created various infographics and animations to celebrate 100 billion Last.fm downloads.

02 The studio created a bespoke typeface, Last. font, for the client.

03-04 Mood boards in the O Street studio charting how sound waves might distort an image.

05 Purely digital – a colour palette for Last.fm that works best in RGB.

Red	Black		Yellow	Blue	Grey
#ff0000	#0000		#ffb31a	#0033ff	#a2a5b1
R255 G0 B0	R0 G0 B0		R255 G179 B26	R0 G65 B255	R161 G166 B176

TUNING IN
David Freer

Last.fm approached us to develop an image treatment that enables it to bring all its content in line with its existing brand, across a range of online platforms. With all this content being shared online, the team also wanted a way of distinguishing themselves in a way that was true to their brand ethos. They also needed something they could take on themselves and use to create their content in-house – both in London and over in the States.

We'd already worked with Last.fm on several projects, including a booklet in a retro cassette case to celebrate its 10th anniversary, and a project full of infographics and animations that celebrated its 100 billionth download. We crafted a bespoke brand font for them as well. So, when we developed this image treatment style, we wanted to reference some of these previous projects without being tied to them.

CREATING HARMONY
Tessa Simpson and Neil McDonald

Digital music data is key to everything Last.fm does, so when we thought about how music is represented digitally – sound waves, volume bars, equalisers – we felt we had a great visual starting point. Having used Vectoraster before, we knew it was possible to apply a line raster effect of some kind to images. We kicked off the project with a few different approaches, but the line raster one just seemed like an obvious choice for the client. And as soon as they saw it, the Last.fm team totally agreed!

Experimenting with Vectoraster and Photoshop, the studio created different effects from subtle 'sound waves' distorting an image, to radial 'vibrations' pulsing from its centre. We felt that the concept was clear enough, and that we could also be quite flexible with how the idea would be applied visually.

In the initial stages, Last.fm mentioned that it wanted to add type to imagery. Having created Last.font, we were keen to use it for this project. We wanted to establish a system that allowed type to be added with ease and with little disruption to the visuals. Neil built a simple grid that allowed a certain amount of ▶

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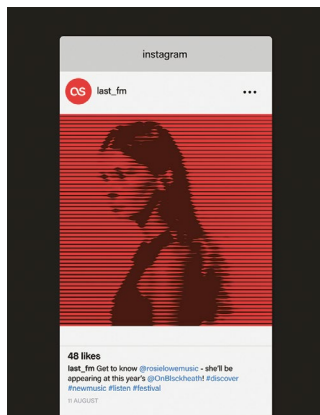
PROBLEM SOLVED

A USEABLE SYSTEM

Tessa Simpson gives tips for creating better imagery

Vectoraster is flexible, with a lot of scope for creating different effects, but it can be a bit of rabbit hole. So we created a set of 11 templates enabling Last.fm designers to quickly set a 'volume' for each image – basically how much it is altered. We set the parameters for each level in Vectoraster - things like line spacing, stroke weight, orientation, and so on. This means it's just a matter of dropping in the image to the 'source image' section and the effect is immediately applied.
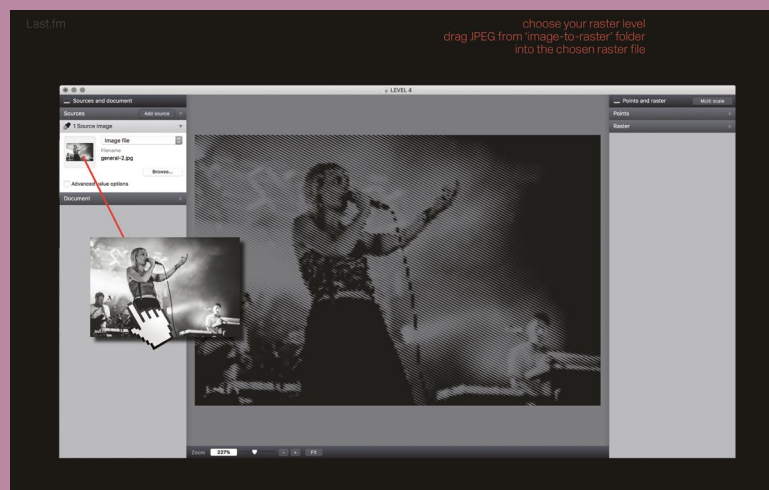
text, but does restrict Last.fm to keeping it to headline captions. The grid is responsive across formats like Facebook, Instagram and Twitter, but is basically a two-column approach with the horizontal central line forming the baseline for the first line of text within the caption.

Certain shapes can be applied to the images too, and these came from the data visualisation videos we'd previously created for Last.fm. They're added as a layer, and offer a way of introducing extra colour to the imagery. Originally, the different shapes represented different genres, but in this use, we decided to keep them quite abstract.

I think because we knew a lot of this content would be living online, it meant that we had the perfect opportunity to go for some bright RGB values for the colour palette. Last.fm already uses red and black across its brand; for our palette we turned up the red and picked a contrasting blue to sit alongside it. We then supported those with two muted colours – a cool grey and a warm yellow.

COLOURFUL CREATIONS

David Freer and Tessa Simpson

The most rewarding aspect of creating this system is the ownership it gives Last.fm over all the content it puts out there. It was also a fantastic exercise for our design process to work with them along the way, developing something that they were on board with not just visually but technically. The team helped build the visual style overall, and now they get to be creative and playful with how it's rolled out.

Last.fm enjoys vibrant, playful concepts, and we knew this approach would grab people's attention. This strategy proved fruitful, as
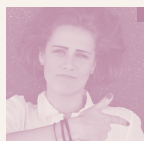
TESSA SIMPSON
Designer
Originally from Manchester, Tessa graduated from Edinburgh College of Art with a first in Graphic Design, and then decided to join the wilderness of O Street, where her distinctive laugh and lack of beard make her easy to spot.

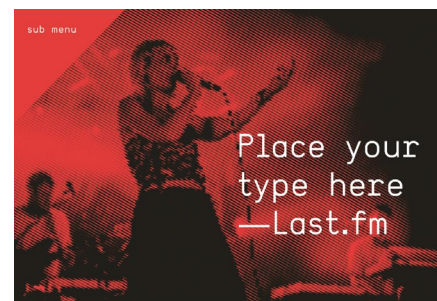**NEIL MCDONALD**
Designer
Neil studied drawing and painting at the Glasgow School of Art, however, it wasn't long before he contracted a serious design bug. With a strong graphic sensibility, Neil created internationally-recognised work before joining O Street.
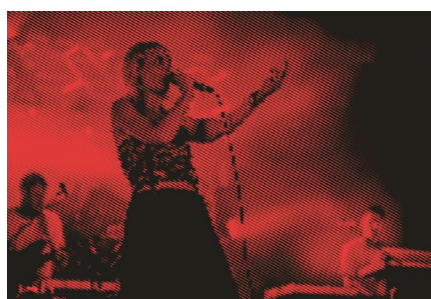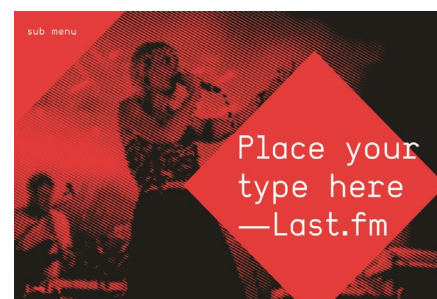

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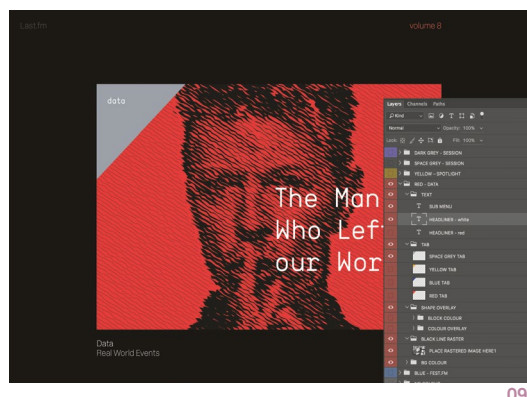
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within a couple of weeks, the campaign had organically reached over four million people on Facebook alone. Last.fm loves the brightness of the colours and how the different overlays can draw out new colour combinations. From our point of view, it's really satisfying to see new content popping up each day that is creative and different from the examples we provided, but still looks pretty epic alongside them. ◻

09 Experimenting with text placement in Photoshop.

10-14 O Street created this demonstration of the system, from photo to finished layout.

15 More or less 'noise' can be used, depending on the image and the tone of the content required.

PROBLEM SOLVED

PICTURE PERFECT

Tessa Simpson shares tips for creating better imagery

SEE ISSUES AS OPPORTUNITIES
Something isn't a problem if you see it as an opportunity. Poor source imagery was at first a sticking point, but it also presented an opportunity for more abstract outcomes – because clean and clear wasn't always going to be an option!

STRICT PARAMETERS CAN BE A GOOD THING
Sometimes it's helpful to set yourself limits for the amount of effects and styles that you experiment with. When dealing with a program like Vectoraster, it's very easy to get carried away and drift away from the brand you're trying to augment.

ALWAYS CONSIDER THE LONGEVITY OF THE IDEA
It's often important for image treatment projects to have a life beyond the designer's involvement. We bore this in mind from the beginning to allow us to be open-minded about how the treatment develops after the handover.

Reed Words is a brand writing agency based in London, working across the globe with clients such as Skype, Disney, and London's National Theatre, as well as creative partners such as Mucho, FITCH and SomeOne. The work covers brand strategy, voice, campaigns, UX – you name it. Or get them to name it – Reed Words does that too.

HOW TO WRITE A GREAT HEADLINE

In the second of a new column series, **Reed Words** argues that you should think twice before writing a headline

The words you put at the top of a page are usually the most important, so it's no surprise that getting them right can take so many false starts. Take the line above this piece. It took us ages to craft – and that's after we discounted early favourites such as, '17 ways to nail the perfect headline' and, 'Our thoughts on headlines will shock you.'

Headlines are tricky because they matter. They're the thumb flagging down passers-by, the sign of things to come. And if you're a designer, a headline can either be the cherry on top of your work, or its downfall.

At Reed Words, we often encounter some pretty strong assumptions around what makes a great headline. It will probably be pithy, such as Volkswagen's

Above: Hello Student's website; Below left: Poster for Citizen's Advice

'Think small.' A little cheeky, like Wonderbra's 'Hello boys.' And almost certainly intriguing, like Avis' 'We're number two.' We love these kinds of headlines. They sound glamorous – the kind of thing Don Draper might write.

But we're fans of another kind of headline, too. One that doesn't get quite so much fanfare. Below are a few examples:
• The next bank holiday in England and Wales is 14th April.
• Find a nursery school place.
• What happens if your child gets in trouble with the police.

These lines are all from the GOV.UK site – and they're great. They are absolute masterpieces of straightforward communication. No frills, no fireworks, and a complete understanding that, in this context, it's the message, not the tone, that matters.

Now imagine if GOV.UK's writers had got it wrong, and gone for a 'snappier' approach:
• Guess when the next bank holiday is in England and Wales!
• Find the perfect nest for your little chicks to flourish.
• Uh-oh, junior's been causing trouble again…

"A headline can either be the cherry on top of your work, or its downfall"

Figuring out the job of your headline is the first step to writing a great one. Is it meant to tease and entertain? Inform and explain? Appeal to a 10-year-old, or a subscriber to the Times Literary Supplement? Appear on the side of a building, or be placed at the top of a website?

When we wrote headlines for student accommodation provider Hello Student, we knew that tone was going to be just as important as message. So we developed lines that were fun, optimistic and accompanied with a bucketload of possibility and positivity.

We took the opposite approach for Citizens Advice. Because if you need to find out about your local GP's opening hours, the last thing you want to read is some copywriter's gag about waiting rooms.

If you're stuck for a headline, you might just have set off from the wrong place. Put your assumptions aside, and forget seeking out the perfect pun for a moment. Go back to the beginning. Figure out what your headline is supposed to achieve, and who exactly you're expecting to read it. What is your target group interested in ? What's likely to catch their attention? Figure all that out, and take it from there. ◻
What's the best/worst headline you've ever seen? Share on Twitter @ReedWords #DesignMatters

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NEXT MONTH

CRAFT A BRAND'S PERSONALITY USING TYPE

INDUSTRY ISSUES

Be a more successful illustrator with insider advice from veteran creative Daniel Stolle

VIDEO INSIGHT

We bring you insight and inspiration from the judges and speakers at this year's D&AD Festival

Plus: inspiring projects, current trends and expert analysis from the global design scene

ON SALE 26 MAY

*Member of the Art Directors Hall of Fame, **Louise Fili** discusses her love for street signage, and the lengths she goes to document it.*

SIGN OF THE TIMES

For decades, I have been obsessively documenting the vernacular signage of Italy and France. These images were always intended for my own reference and enjoyment – reproduction was never my goal. But as many of these signs started to vanish, one after another (and as the quality of digital photography got better and better), I felt a sense of urgency to record as much of the beautiful street typography as possible, before it was too late.

After my books Grafica della Strada and Graphique de la Rue – which focused on the street signage of Italy and Paris, respectively – were published, Barcelona seemed like the obvious next choice, especially given the reports of the signage disappearing at an alarmingly rapid rate. There was no time to wait for my publisher to say yes: I spent hours on Google Street View, plotted out my maps, and left as quickly as I possibly could.

Once I arrived, I literally ran to my favourite spots, fearing they might be bare. One of the signs I was most looking forward to seeing was Fotos Lopez, a photo studio with a lovely deco script that I had admired in photographs. I raced to the location to find an empty facade, with only the ghostly traces of typography left behind. I was devastated; I seemed to have missed the removal by a matter of minutes. The next day, when interviewed by a reporter from El País, I happened to


Above: The Fotos Lopez sign being reinstated. Above right: The Lopez family in front of their photo studio.

mention the incident, which was in turn noted in the article when it appeared a day later. The following week, when I returned to New York, I received an email from Angel Lopez, the grandson of the Fotos Lopez founder. He wrote that he and his family were very moved by the article and added: "If you are ever back in Barcelona, we can remount the sign on the wall for you to take a picture." I returned as soon as I was able (how long could an offer like that last?), and the entire Lopez family came

out for the event – including Angel's sister, Rosa; her husband; and three children, who had made the trip from Germany.

The photo studio had closed a year before, and although the family still owns the building, concerns about theft (a frequent subject in Barcelona) had kept the sign safely inside. I have dedicated my book, Gràfica de les Rambles, to the Lopez family, who, along with many other small businesses, have managed to keep the city's exquisite historic signage alive.
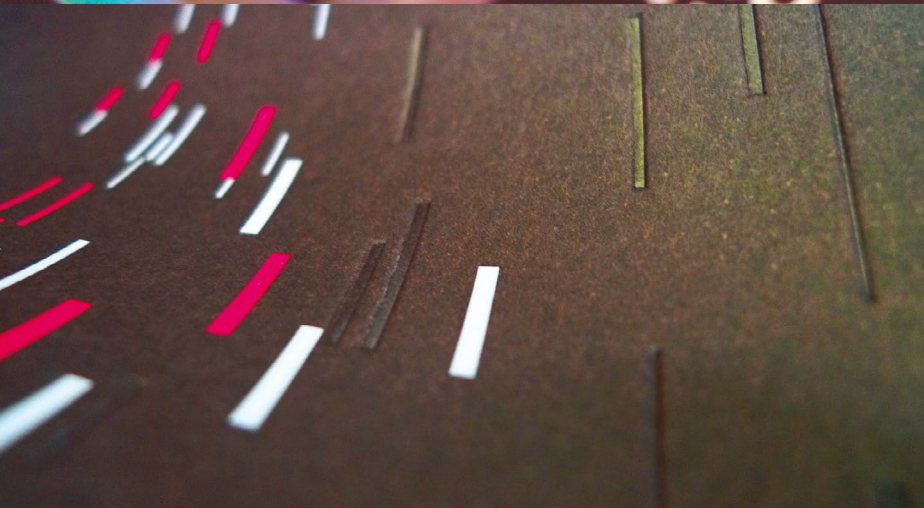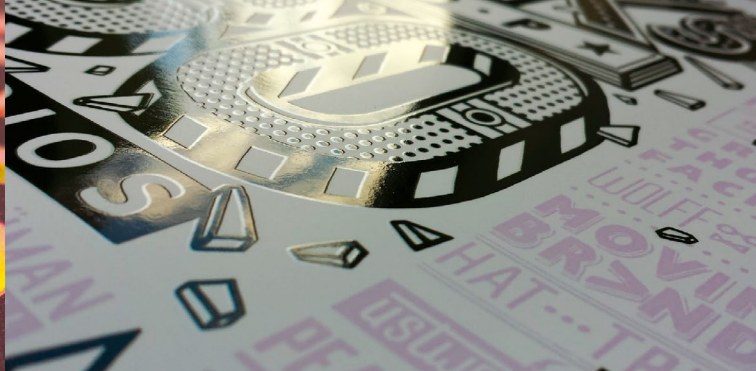
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